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## LITERATURE.

*Mistaken Aims and Attainable Ideals of the Artisan Class.* By W. R. Greg. (London: Trübner & Co., 1876.)

THIS is another group of Mr. Greg's essays, covering the period from 1849 to 1872, or, indeed, we may say to 1876, for the preface and notes enabled us to judge how far the writer has modified his views since the last of them, "The Proletariat on a False Scent," was published. They are all pleas, or protests, which the author has felt himself called upon to make from time to time against one or another of the forms of association, or Socialism, which have taken so strong a hold on the artisan class in England in the last quarter of a century. Mr. Greg has reprinted the essays as they were written, a plan which has, no doubt, to some extent, the advantage (as he suggests) of giving "a view of the phases through which the artisan mind has passed in the course of the generation whose close we are approaching." On the other hand, it has the disadvantage of reproducing the same arguments on the same topics, and almost in the same words, again and again in the volume. There are, however, few writers whose arguments and vigorous rhetoric will bear repeating so well: and on the whole we think he was right in leaving his work as it came from his hand originally.

To those who read these essays when they appeared, and are familiar with Mr. Greg's other writings on kindred subjects—a category including, we apprehend, nearly all those who have wrought at, or thought on, social science in our time—the book must be a painful one. For beneath all his denunciations of what he deemed the mischievous follies of philanthropists, and the purblind selfishness of the leaders of the working classes during the period which these essays cover, there ran a strong undercurrent of hopefulness—a faith that the world does not grow worse, but better; that the work of each generation "is crowned with an appropriate measure of success;" and that our own is no exception. To quote one passage out of many, he writes in 1849:—"It is our firm belief that our present, with all its gloomy shadows and difficult enigmas, is yet in the main a marked improvement on the past" (p. 83). But hope and faith would seem at last to have died out in Mr. Greg. Sadder speech than the preface and notes to this volume it has seldom been our lot to hear:—

"The working men of 1875," he says, "do not appear to me less easily misguided, less unwise in pursuit of their own interest, less blind followers

to mischievous agitators and leaders, and assuredly neither less brutal nor less intemperate than those I lived among in 1850."

They have had all within their grasp, a golden opportunity such as is seldom offered to a nation of becoming a people of capitalists instead of Proletaires, a nation "respectable, comfortable, instructed, secure," and have flung it recklessly away. (See pp. 126, 306, &c., notes.)

It is the attitude and recent history of Trades Unions which have changed Mr. Greg's views, and filled him with so deep a distrust as to the future prospects of England. And we are not prepared to deny that there is much on the surface to justify his despondency. The recent revival of the war against piece-work by the most powerful Union in existence, that of the Amalgamated Engineers, is distinctly a bad sign, an indication that the new leaders are not proof against the temptation to use the Union machinery in the interests of the indolent and unskilful workman, in "forbidding men to do as well as they can, or to work as hard as they wish." Should this spirit and policy gain ground in the Unions Mr. Greg's saddest forebodings may possibly be realised, and his bitterest censures justified. But we cannot admit his assumption. There is much to set on the other side in the recent history of the Unions. They have undoubtedly become more amenable to public opinion; their influence has for years been consistently thrown against strikes, in favour of the settlement of all differences by conference or arbitration; they have shown far sounder views as to the conditions of success in trade, though they are still far less instructed, and therefore more easily misled, than they should be. If the employers' Unions, now at least as extensive and powerful as those of the workmen, continue to bear with them, and to meet them in a fair spirit, we believe it will soon be found that the crisis of our industrial war has passed, and that better times are at hand. At any rate, the time has not arrived for despair, or sweeping invectives. Even if Mr. Greg should prove to be right, it by no means follows, as he assumes, that the trade of England will be driven away. The truth is that the same complaints rise from all parts of Christendom just now. Everywhere the class which lives by wages is waking up to new hopes, is becoming conscious of new powers, and is very uneasy and disagreeable during the process. Mr. Greg only echoes Prince Bismarck, who thunders in the German Parliament against the "socialistic ideas" which are spreading so rapidly, and declares that "the German operative no longer works as well and as hard as the English or French," and that "German manufactures can no longer compete in the great markets of the world." The same story comes back from the centres of manufacturing activity in Europe and America. Everywhere the manual labourer is excited, and troublesome to his employers, and to the community. But so far from the condition of things being worse in England than elsewhere, we are very sure it will prove in the long run that we have gone through much that other nations have still to encounter, and are nearer than any of them to a working solution of the great problem.

And this brings us to the other, and more important, part of Mr. Greg's book, his examination of different branches of the movement now commonly known by the name Co-operative, which used to be called Socialist. To this work Mr. Greg brings his usual acuteness, and admirable power of statement. Here, as elsewhere, his postulates once granted, it is scarcely possible to resist his conclusions. These are, put shortly, that working associations and co-operative stores are not opposed to any principles of political economy, but are not likely in the long run to secure higher economic advantages to their members than they could obtain under the present system; and that those who join them in the belief that this will be so are preparing for themselves certain and bitter disenchantment. At the same time he admits that "possibly collateral moral and educational benefits may arise, both in the case of productive associations and stores, for the sake of which it may be worth while to encounter some pecuniary loss." In proof of the soundness of these views he cites in the notes (pp. 161-71) accounts of the recent failure of the Ouseburn Engine Works, the abandonment of the payment of bonus to the workpeople in Messrs. Briggs' colliery, and the break-down of other productive associations. But first we must remark that these experiments were wrecked by connexion with, or the interference of, Trades Unions, and while we admit that the cases in question go far to prove that the artisans engaged in them were not fit, either morally or intellectually, for the working of such undertakings, we fail to see how they strengthen the main position of Mr. Greg. What he has to show, to our mind, is, not that where the principles recognised as co-operative were neglected (as at the Ouseburn works) the undertaking broke down, with grievous loss and disappointment to all concerned, but that where they have been observed no greater economic advantages accrue to the members than under the ordinary competitive system. Now, our experience leads us to the contrary conclusion, and we could point to a dozen successful associations for each one of the named failures. But, had we space to do so, the controversy would be very little advanced. There has been great failure and great success in co-operation in England, but not enough experience as yet to enable anyone to speak with confidence as to the comparative economic advantages of the competitive and co-operative systems. It is quite premature even in 1876 to dogmatise, as Mr. Greg does in 1850, that "associations, where they differ from ordinary partnerships, must be either lost in the whirlpool of competition, or wrecked on the rock of monopoly."

We cannot pass entirely without notice the scornful and bitter attacks on Mr. Maurice and Mr. Kingsley which occur in two of these essays—and which Mr. Greg explains away to some extent in a note (p. 193). His anger and indignation were roused in 1850 by what he calls the brilliant visions of the Christian Socialists, and especially by a certain elaborate plan for establishing a Union of associations and trades, governed by a central council, in all

of which the same principles should be acknowledged, and the same methods practised. Painting this monster idea in his own colours, Mr. Greg slays it again and again, piercing it, and its supposed authors, with scornful and bitter words. It happens, however, that neither Mr. Maurice nor Mr. Kingsley was in the remotest degree responsible for, or indeed in favour of, the plan in question, as Mr. Greg must have known perfectly well when he was revising these proof-sheets. Of the plan itself—"the last great panacea" of the Socialists, as Mr. Greg calls it—we have no care to speak. There was much in it, no doubt, that was crude, much that was visionary. But the simple fact remains that at the end of twenty-five years it is to a great extent practically realised. "The Co-operative Union" is an existing fact which Mr. Greg has not referred to in any way, but which we think should have claimed some notice from a writer on these subjects. If he should plead ignorance of its existence we cannot admit him as an authority on the present condition and prospects of association in England. For the Union numbers 432 societies as members, situate in every part of the United Kingdom. It is governed by a Board elected at the yearly congress at Easter, and divided into sections, which sit during the year in their respective districts. Its objects are as follows (we quote from the printed rules):—

"The Union is formed to promote the practice of truthfulness, justice, and economy in production and exchange—

"1. By the abolition of all false dealing, either

"(a) *Direct*, by representing any article produced or sold to be other than what it is known to the producer or vendor to be; or

"(b) *Indirect*, by concealing from the purchaser any fact known to the vendor material to be known by the purchaser, to enable him to judge of the value of the article purchased.

"2. By conciliating the conflicting interests of the capitalist, the worker, and the purchaser through an equitable division among them of the fund commonly known as 'Profit.'

"(The Union does not affect to determine precisely what division of this fund shall be considered equitable, believing that this is a question admitting of different solutions under different circumstances.)

"3. By preventing the waste of labour now caused by unregulated competition.

"No society is admitted to the Union unless it accepts this statement of principles."

Here, then, is the answer to the dilemma in which Mr. Greg pounds the Socialists, entirely to his own satisfaction. "We have brought them," he says, "to the alternative between failure on the one hand and an appalling despotism on the other," &c. (p. 253). They for their parts are quite unconscious of failure, or of the appalling despotism so eloquently denounced by Mr. Greg. They find, on the contrary, that such a Union is helpful to them in many ways, and enables them to transact their ordinary business with advantages which they could obtain in no other way, and in a manner of which they need not be ashamed. Whether the Union will continue to grow and prosper and spread as in the past; how far it will find it desirable or possible to organise production and consumption among its members beyond the point it has already reached,

are questions which remain to be solved in the future, like so many kindred social problems. But the fact of its existence, and prosperity, should teach us that the future of industrial association in connexion with the labour question generally will not as yet bear to be treated dogmatically, even by scholars and critics so competent in all respects as Mr. W. R. Greg.

THOS. HUGHES.

FRÉDÉRIC MISTRAL.

*Lis Isclo d'Oro* [The Golden Isles]. Frederic Mistral. (Avignon: Roumanille.)

MR. MATTHEW ARNOLD, in his lectures on the Celts and their literature, compares the Welsh Eisteddfod to a kind of Olympian meeting, showing something Greek, spiritual, and humane in the tastes of uncultured people who could care for such. In the south of France, in districts largely influenced at one time by the colony of Phœnicians settled at Marseilles, there are also poetic and patriotic festivals which have in them much of this Greek and humane spirit. The literary and linguistic revival of the Romance languages has its guild of poets, its floral games, its public, its critics, and its organ. Springing as it did from the people, appealing in the first place to them, it has assumed proportions which will not surprise us if we realise the many other sympathies to which it appeals. It appeals at once to the philologist by its idiomatic diversities, to the student of tradition and popular poetry, to the critic, who is bewildered by the charm of something seemingly so irrational, to the enthusiast and the pedant. The origin of the movement had a spontaneity about it which could come of no set purpose. The barber Jasmin did not write, in the first instance, to revive a language, but because he was a born poet, and found his native Agenais dialect a supple medium for his vivacious muse. Roumanille, the gardener's son of St. Rémy, wrote with a certain public in view, it is true, and with more deliberate choice of material; but if he used Provençal to express his gentle thoughts or practical ideas, his purpose was not to arrest or reconstruct, but rather to supply his humble neighbours and kinsfolk with something better and purer than the coarse degenerate literature of their familiar speech. Probably Jasmin and Roumanille little foresaw the day when a goodly company should meet to hear poems in a language which is old and new; when poets, not few but many, should receive medals and bronzes as the reward of successful competition; when men such as Gaston Paris, Michel Bréal, and Mila y Fontanals of Barcelona, should listen, and ponder, and criticise.

Of all the poets who have started into life with this *renaissance* none owes the interest his work excites, or his claim to originality, so little to the circumstance of his social position, or to his using a doomed language, as Frédéric Mistral. In him the Provençal revival found that undoubted genius which stamps a literary phase, and imperatively arrests attention. He associated himself from the first with the literary movement inaugurated by Roumanille,

but to the local enthusiasm and natural poetic *élan* was soon joined a desire for greater perfection of form, for a more cultured medium, for a return to the days when Provençal was as polished as it was full and sonorous. Here, we think, lies in a measure the secret of that slightly bitter tone which underlies some of his work, and has given no little umbrage. The more he sought to reconstruct and give importance, the more galling did he feel to be the tyrannical centralisation and compulsory French education, which, as M. Bréal says in his work on Public Instruction in France, have tended to destroy by their colourless and uniform system the influence of home and local custom, of tradition and ancestry. The more he sought to polish and restore his dialect, bringing erudition and patient industry to bear on the subject with a glowing love for his province and all that belonged to it, the more he appealed to the few who would read him glossary in hand, the less he wrote for that living agricultural public which alone practically speaks and understands his language. This slight antagonism between the exigency of his genius and the need of a fuller speech, and the consciousness, scarcely admitted perhaps, that he used a medium "fallen out of cultivation," has in it something pathetic viewed in connexion with his undoubted power, and the uncertain issue of the present revival.

His first important work, *Mireio*, won the wide hearing it deserved, being one of the most remarkable poetic productions of our time. Here we have a pastoral, rendering the life and customs of La Crau, with an interwoven story of love and sorrow. The telling is broad and simple, full of a dignity and beauty that have in them at once the perfect severity and realistic life of a finely-conceived statue in the nude. "Ploughing, sowing, shearing, haymaking, silk-spinning, harvest time, the grape-gathering, the olive-ripening, renewed for me with every season the grand scenes of rural life—eternally laborious, eternally simple, healthful and calm." This extract we draw from Mistral's recollections of his own childhood, and in the midst of such surroundings he studied and perfected his masterpiece.

His second work was *Calendau*, a poem in twelve books, more ambitious in scope, less perfect as a whole, less clearly defined in purpose, and yet liberal in fine passages. Herein he typified—by the sorrows and ultimate triumph of Esterelle, the beautiful southern woman with massive coils of hair, tawny like the broom in blossom, and eyes that had the sheen and glamour of green emeralds—that Provence which surely lies written on Mistral's heart, if Calais may offer any precedent.

The poet has lately published, under the title of *Lis Isclo d'Oro*, a collection of his minor poems, several of them reprints from local papers and magazines. They form a good-sized volume, consisting of songs, sirventes, complaints, tales, sonnets, epithalamiums, salutations and hymns. They are prefaced by the author, who relates the story of his father's marriage, patriarchal life, and death, in a manner that has something impressive, and almost Biblical, about it. Mistral dwells on his own career, persona



and literary, with an *abandon* essentially foreign. The Provençal text is throughout accompanied, as in his other works, by a studied French prose translation, which has evidently cost the author nearly as much care as the original. In speaking of this, *The Golden Isles*, he says:—

"I shall not be accused of choosing an ambitious title when I explain that it is taken from the small group of rocky and sterile islands which the sun gilds off the shores of Hières. And, in truth, the divine moments in which love, enthusiasm, or sorrow makes us poets, are they not the golden isles of life?"

In the *Isolo d'Oro* we find much that is fine, nothing that equals the perfect passages of *Mireio*. Still noticeable is that severity which has nothing in common with the bitterness of satiety and disillusion characteristic of contemporary French poets; still is there an undercurrent of deep religious belief, and an exalted local attachment. These peculiarities of a virile intellect constitute in themselves claims to an originality which has inherited none of the fatal effeminacy of former traditions, nor been influenced by the contemporary spirit of morbid introspective analysis, and sensuous revelling. Touches of lyric tenderness are rather wanting, and the joyousness, though real, is at times a little massive; but who shall carp at this in view of so much healthy beauty and power?

The finest piece in the collection is "The Drummer of Arcole." The prologue describes the ferment of wine in the mighty winepress—the national spirit rising to the height of Napoleon's leadership. Then follows the meeting of the French and Germans at the bridge of Arcole. The German fire sweeps the bridge; file after file of the French troops are cut down like corn. The electric command of Bonaparte seems powerless; the soldiers hesitate and are on the point of accepting the insults of fate. Suddenly a drummer, a Provençal lad, drunk with battle, dazzled and jubilant, rushes to the front, and infuses his spirit into the roll of his drum; no man stays behind, and the bridge is taken. Lastly, we have the veteran, who had received when a lad the marks of glory and honour from Napoleon's very hands, wandering through Paris, a worn-out old man, without reward or fame, hurt at the caprices of fortune, and looking back yearningly to the days when he might have delved in peace, and got him wife and children. He passes by the Pantheon, newly erected, with its shining legend, "*Aux grands hommes, la patrie reconnaissante*." "Look up, drummer," says a passer-by; "did you know him who stands aloft?" And the drummer, dazzled by the sunshine, looks up, and sees himself, the drummer-boy of Arcole, standing in the glory and the azure and the light beside the great Napoleon. Then the passion of youth surges into the worn-out heart, and the drummer falls dead on the pavement. When we say that this episode is related in a manner worthy of the author's *Baile Sufren* of an earlier date, we cannot give it higher praise.

There can be no doubt, we think, even in presence of work like Mistral's, that Provençal must, and at no very remote period, be superseded by French; yet it has been

justly said that the close of a language was never immortalised by such vigour and youth, never was its inevitable doom retarded by such loving enthusiasm.

E. MARZIALS.

*The Life and Letters of Lord Macaulay.* By his Nephew, George Otto Trevelyan, M.P. Two Vols. (London: Macmillan & Co., 1876.)

(Second Notice.)

WE have lingered over the record of the younger days of Lord Macaulay, as will many of the readers of these volumes; for the matter is new and pleasantly imparted, while the later memoir is concerned with questions familiar to most educated Englishmen, and dealt with as might have been anticipated by any one versed in the political history of our time.

Our first impression is the singular good fortune of Macaulay in the moment of his entrance into Parliament, and in the peculiar adaptation of his mind to what happened to be the tone and the topic of the day. There may have been some slight alternations in the political fancies of his boyhood, but by this time he had adopted a formula which fully satisfied his reason, his temper, and his taste, which had inspired his academic prize-essay on the character of King William III., which he afterwards developed in his Edinburgh speech in words that have become proverbial—the all-sufficiency of Whiggism. It is still very possible that if he had had to choose between the absolute partisanship of that creed at an earlier, or even at a later, period of its development and a more independent course of political action, he might have been repelled either by its pretensions or its limitations; but during the first years of his Parliamentary novitiate, all possible aristocratic narrowness and offensive assumption were merged in what was fairly designated as "a Revolution under the guise of a statute," in which the Russells and the Greys, the Howards and the Cavendishes, the Wentworths and the Vanes, made common cause with the roughs of Birmingham and Manchester, and the Crown itself sided with the people to throw open the gates of the Constitution. This then was the theme on which Macaulay had to discourse, and it afforded exactly the scope his knowledge and his fancy demanded; it was eminently susceptible of historical treatment, and his large memory held every illustration in leash to let go at the very instant it was wanted; it appealed to that higher humanitarianism which takes count of the elevation and moral improvement of masses of mankind, and thus associated itself with his domestic traditions and Slave-trade victories; and it occupied precisely that philosophic ground which was agreeable to his disposition, presenting great immediate advantage without committing him to vague and hazardous results. The field, too, was especially open; Brougham, in whom he must have found a formidable rival, and whose jealous temperament could not even brook the triumphs of a successor, was removed to another place, and among the occupants of the Treasury Bench there were

many effective debaters but no orators. He had, too, the advantage of bringing no especial reputation from any other sphere; he soon learnt that the House of Commons likes to confer its own degrees, and not only sparingly acknowledges external merit, but often makes it a positive obstacle to its favour. Thus, writing to Whewell in February, 1831, he looks forward with anxiety to Præd's *début*, and expresses his fears with regard to Jeffrey's success in an Assembly "where Walpole succeeded and Addison failed, where Dundas succeeded and Burke failed, where Peel now succeeds and where Mackintosh fails, where Erskine and Scarlett are dinner-bells, where Laurence and Jekyll, the two wittiest men of their time, or nearly so, were thought bores;" and in both cases the event fully justified his apprehensions. It must, however, have been from his own distaste rather than from want of solicitation, that during his residence in London he had not been seduced into that facile form of distinction for men of his faculty—the oratory of the platform; but only one such appearance is noted, and that was at a Meeting on the subject which his family had made their own. Thus his fine gift of speech came fresh to the ear of Parliament, and was heartily welcomed, both by friend and opponent. The elder members of the House were ready with their recollections of the bright old days, and comparisons with the local heroes were freely canvassed the resemblance to Burke in manner and to Pitt in diction being the most frequently suggested.

He was, of course, taken up by all the Whig houses, and on the neutral ground of the society of Miss Berry, Rogers, and Hallam, he won not only admiration but affection. He hit off Lady Holland admirably at his first presentation, as "a large hot-looking woman, with the remains of a fine person and the air of Queen Elizabeth." This remarkable lady, by the adroit use of her connexion with a public man of some public ability, literary tastes, and social charm, and the hospitable possessor of a fine historic house close to the metropolis, was evidently the object of Harriet Lady Ashburton's recorded satire, that "to have a really agreeable house you must be divorced: you then have the pleasantest men, and no women but those who are really affectionate and interested about you, and who are kept in mutual good-humour by the consciousness of a benevolent patronage."\* Beyond this, Lady Holland broke down the great conventional barriers so far as to bring about her on terms of intimacy the best and fairest of the ladies of most of the chief Whig families, and thus gave to her circle a special grace from the very circumstance of the general exclusion. Besides the taste with which she dispensed her social favours to all that was eminent and valuable in her own party, with some rare admixture from the opposite ranks, she from time to time selected younger men who had their own way to make in the world, whom she treated with an almost motherly interest, combined with a certain pride of protection. "To me," writes Macaulay after his first dinner, "she was excessively gracious; yet

\* *Monographs, Personal and Social*, p. 244, 2nd edit.

there is a haughtiness in her courtesy which, even after all that I had heard of her, surprised me." But he was not of an affrontable disposition, and he soon came to appreciate the real goodwill and friendly care of which he was the recipient, as Francis Horner had been some thirty years before, during his brief career of political celebrity to the day he left Holland House to die at Pisa. Nor did this friendship ever relax during the lady's lifetime. The intercourse was renewed with mutual delight when he returned from India in 1837, although the hospitalities had been transferred from the grand suburban mansion to a modest London house, and the genial host had passed away. But even then, in the maturity of his life and fame, the same royal authority and discipline of the *salon* were exercised on himself and others which had amused him on his first introduction, and the writer of this article remembers being present when the page Edgar (who is taking down a portfolio in the print of the "Library at Holland House") came round and whispered, "My lady would be obliged to you not to talk so much. She wishes to hear Lord Aberdeen."

These letters to his sister, besides their value as pictures of an excellent form of society now unhappily extinct, are characterised by a healthy enjoyment of a combination of material comfort, intellectual taste, and actual influence on the affairs of the time. Neither then nor afterwards did Macaulay seek or care for the company of purely literary men; he would have described with real pathos the image of Johnson at Lichfield or of Savage in the London streets; but it is doubtful whether he would have often visited Bolt Court, or shown the slightest sympathy for the immortal Bastard. His gratuitous dissection of poor Robert Montgomery can only be vindicated, as was Coleridge's "Fire, Famine, and Slaughter," as an exercise of insincere literary rage; but the poet was neither Mr. Pitt, nor of the stuff that made harmless the fierce and foolish criticisms on Wordsworth, Byron, Kents, and Shelley. Mr. Trevelyan, indeed, notices regretfully with how much of the better intellectual movements of his age his uncle remained unacquainted. Mr. Carlyle he never met till some time after his return from India, and then accidentally at a party at Lord Mahon's, when the elder and surviving historian left the table in vague wonder at the fluency of his unknown neighbour. It was the same with speculative interests, even of a political nature. Though a member of the Political Economy Club, at that time an important school of the "new learning" that was about to alter the financial legislation and international relations of the world, he looked on its scientific symposia as dull and pedantic, and rarely joined in them; and though he undertook to demolish the utilitarian theory, then rising into notice rather in its Benthamite applications than as a philosophic creed, he seems to have known little of the elder Mill—whom he designates as his old enemy, and whose approval of his Indian appointment surprises him—and nothing of the younger.

His nomination as legal member of the Supreme Council of India came most oppor-

tunely. He had shown a moral courage and disinterestedness in his conduct on the West Indian measure, and had fully maintained his repute in the House; but his Leeds election had shown that he was little likely to conciliate popular favour in the new aspects of public life, and that thus some results of the Reform Bill were repulsive to his high standard of political ethics. We have by chance before us an epistolary curiosity, in a letter of Cobbett's to a friend, on the subject of the Leeds election, offering a combination of incongruous abuse such as the *Register* itself could hardly offer:—

"Bolt Court, Fleet Street: December 23, 1832.

"I write to thank you very kindly for your kind letter; but not one word of the horrid politics of Leeds will I say. The whole county of York seems to be mad, or corrupt to the core, and Leeds seems to be worse than all the rest: to set them all a perfect example of everything which is at once stupid and unprincipled. It is very curious that this, which is really a wonderful county, and which contains a large portion of the cleverest men in the kingdom, should always have been the hot-bed of one sort of fanaticism or another; should always have been quack-ridden; always have given to some impostor or another the means of doing mischief to the whole kingdom: Wilberforce, Milton, Brougham, and now Macaulay, and next, probably, that half madman, and half something worse, Robert Owen. But was it not enough that Leeds itself should be reduced to a choice between Macaulay and Sadler. If it be asked, why somebody else did not offer? the answer is, what man of sense would think of offering himself to people who could entertain a thought of either of these men for one single moment? If all the kingdom were like Yorkshire, it should not contain me for another month: Yorkshire sends us Gully and Macaulay: that's enough."

If Macaulay had ever seen this epistle, it is probable he would have done more than think of writing an article on the character and writings of William Cobbett, which would not have been without interest for posterity.

It was creditable to the Whig party that he should have been offered a place which took him out of Parliament at that particular moment, when they could ill afford to lose so powerful a speaker, and when the tide of events was turning so rapidly against them. The influences of the Court (every one remembers "The Queen has done it all") were daily becoming stronger, and the favour of the King, who had looked on "Reform" as the figure-head of a ship he commanded in action, weaker; the disappointments which inevitably follow every large political concession were loud and menacing, and the astute leader of the Opposition was skilled in the use of opportunities. The offer, therefore, in such a time to an efficient colleague of office of large emolument and temporary banishment was both generous and just. India had, indeed, been long familiar to his mind and his imagination; the Thorntons, the Shores, the Grants, with whom he had been so much associated, were what were called "Indian families," and looked on the transference to other distant provinces as a natural, almost parochial, change of settlement; while his two appointments as Commissioner and Secretary of the Board of Control had kept our great dependency continually under his observation. Successful as he had been, he

looked forward with a painful anxiety to literature as a profession, and having identified himself with the members of his family as completely as any man could do with his wife and children, an independence which should satisfy his own modest wants and his sense of duty to others dear to him became a moral necessity of his existence. When, some fifteen years after, he had doubled, by judicious investment, the savings of his Indian office, and received from Messrs. Longmans the largest draft ever given for a literary venture, the remembrance of the forced sale of his University medals can hardly have been less lively than his gratitude to the political friends who had at once given comfort to his home and repose to his intelligence. Nor should it be forgotten that, as tested by the result, this was the action of no blind political favouritism; for the great legislative reform introduced by Mr. Macaulay amid a storm of class-indignation has resulted in the contented submission of English and Indians to one uniform Code of Criminal Law.

The second portion of this biography has not perhaps the interest of the first, for when is not the volume of hope brighter and fuller than the volume of attainment? Macaulay was so far fortunate as to find the greater part of his intimates alive and delighted to welcome him, and his family circle only lessened by the death of his father full of years and honour. His political friends, indeed, were in still worse case than in 1834; they were fighting for official life in one of those political combats which, fortunately for our commonwealth, rarely occur, in which the closeness of the possible majority obliterates the dignity of the subject-matter of the contest, and vulgarises both measures and minds. He was not, however, the man to shrink from this emergency. He refused office when he thought that he would carry more weight as an independent member, but accepted it later when his party urged him to do so. The incident of his letter to Edinburgh, asking for re-election as a Cabinet Minister, though small in itself, is a curious illustration of our English judgment of character. A French Minister, happening on such an occasion to be at St. Cloud or Fontainebleau, would never have thought of prefixing any other date to a public document. We exhibit so plainly our repugnance to any form of self-satisfaction or even gratification at the attainment of any distinction that a high political opponent had no scruple in bringing down a derisive cheer by alluding to the address of the "right hon. gentleman to his constituents from the storied keep of Windsor Castle."

Mr. Trevelyan, in recording the grave anticipations his uncle entertained with regard to the probable collision between a reformed House of Commons and an unreformed House of Lords, mentions that he desired to put upon paper a project of an Upper Chamber on an elective basis. Would that he had lived to see, a quarter of a century later, the two bodies working well together, and the popular element nearly as distinctive in one House as in the other. But Macaulay, with all his radicalism, was just as unapt for the rôle of a popular representative as he had been at Leeds in his youth.



Three times elected M.P. for Edinburgh, sympathising at heart with the Scotch in their ecclesiastical difficulties as did no other English public man (Lord Aberdeen was a Scotchman), allied to them, not only in literary habits, but in his old Calvinistic breeding, and in his very name, his constituents condoned his refusal of a race-cup, and even his refusal of the payment of a local subscription, but they could not forgive what a humorous judge, still living, called his "Septennial sneer"—thus summarising his disregard of personal attentions, his independence of popular superstitions, and his determination to be the master of his own opinions in the present, as in the past, story of the world.

The verses that he wrote after his defeat, though hardly "exquisite," as his biographer terms them, have a high gnomic tone, and add to the instances of the human inclination to look to verse as the appropriate expression of emotion in the crises of life, which shows itself not only in such cultivated minds as that of Macaulay or Lord Morpeth (after his defeat for the West Riding)—

"Spurned by the lordly owners of the soil,  
Rejected by the humbler sons of toil"—

but in rude and illiterate natures such as that of Lord Nelson, whose doggerel to Emma, from Copenhagen, dated "nine o'clock at night—very tired, after a hard-fought battle," is a wonderful private note to a great page of history.

This repulse was in fact the close of his political career, for his re-election in 1852, in his absence, and when his health had begun to fail, was rather an *amende honorable* on the part of a repentant constituency than a serious return to Parliamentary duties. That reappearance is, indeed, only notable for his passionate defence of the system of Competitive Examination—for how should not he have advocated a test by which, in mental faculty and natural inclination, he himself would have been foremost?—and for his practical reversal of the decision which excluded the Master of the Rolls from a seat in the House of Commons, which will remain in the minds of public men as one of the rare occasions on which a vote has been affected by a speech.

He was, however, thus set free to devote his life to the History of which he had sketched out the scope and object as early as 1838, and at which he had long been working assiduously and concurrently with public business and literary productions which most men would have regarded as ample occupation in themselves. But his industry, the free labour of an abounding intelligence, knew no measure or limitation beyond that of material necessity, and out of any apparent idleness it ever generated new food for thought. For example, while residing almost continuously in London (for to him, as to many other men of habitual mental activity—both great and small—the uniformity and absence of provocation that characterise our country-house life were extremely distasteful) he made it his daily exercise to know the town in which he lived, and which to most of us is far less familiar than Paris or Rome. He would mark himself out a certain range of streets to be traversed and learnt by heart, and thus he

went through the conglomeration of cities called London, taking each portion up where he left it, till the whole became to him a distinct historical reality which he could at any moment unroll page by page. There was much of this method in the formation of his History, and here came in the "castle-building" of Memory to which he alluded in early years. It would take an Essay to measure the inevitable advantages and defects of this treatment of the story of mankind: so complete in picturesque delineation, so satisfactory in giving substance to incidents and individuality to portraiture—on the other hand, so inadequate in the balance of probabilities, so irreconcilable with the antiquarian spirit which now supersedes the imagination till Macaulay reads like a romance, and Dryasdust becomes the Frankenstein of Carlyle.

The friendly attempt to enable Macaulay to combine literary labour with political interests came too late, and he never spoke in the House of Lords. Under favourable circumstances he would have found that Assembly not unsuited to his habits of life or to his mode of speech, though he would hardly have expressed the decided preference for that audience over the House of Commons which Lord Brongham in his later years was wont to exhibit, and which provoked from Lord Campbell the happy observation that "it was only Milton's weakness over again in his judgment of the superiority of *Paradise Regained* to *Paradise Lost*."

One word in conclusion as to the authorship of this book; it is genial, as biography should be, and it is congenial to the subject. Mr. Trevelyan is proud of his relative with a pride that has no desire but to show him as he was, and no vulgar wish to make him other or more. In the selection of letters of so private a nature some discretion must have been required, for there was in Macaulay's character an angry and impatient side, which must have had its utterances, often partial, sometimes unjust. But, full of personalities as is this correspondence, there is only one passage of which it strikes us that a due regard for the feelings of the living would have imperatively demanded the omission. We say this without any sentimental desire to condone or even conceal any public criminality that falls within the natural scope of any narrative or inquisition; but here a scandal is revived and reiterated with which Macaulay had nothing whatever to do, and which belonged to a sphere of action that has now passed away for ever. With this exception the conduct of this Memoir is a good augury of the discretion and good sense which Mr. Trevelyan will, we hope, have the opportunity of applying to the large questions of public interest on which he has already exhibited much talent and energy.

Houghton.

*To the Victoria Falls of the Zambesi.* Translated from the German of Edward Mohr by N. D'Anvers. (London: Sampson Low & Co., 1876.)

The annals of African travel contain a large proportion of eminent German names, several of whom have of late been especially devoted

ing themselves to scientific exploration in South Africa. Among these Edward Mohr has a not undistinguished place. His translator states in his preface that in giving us the "personal narrative of Mr. Mohr's adventurous journey" he has "omitted some historical and explanatory matter which has already been brought before English readers in the works of . . . other travellers." We do not often question the propriety of shortening a book, but, judging by what he does give us, we should have welcomed the opinions of a man of this stamp on points of more permanent interest connected with the regions he visited. His good taste prevents his obtruding his personality, but we see that he is a many-sided man. We already know of him as a traveller in all parts of the world, and he is, besides, a sportsman and a lover of science, an attractive writer, and a merchant of Bremen. His style of writing is much above the average, clear, vigorous, and polished. He does not disdain the old rule, *proprie communia dicere*; but, however slight the subject, the language is maintained at the same good level. We should add, though we have not seen the original, that he seems to have been fortunate in his translator. There are occasional slips, such as "the chase of elephants" for elephant-hunting; and it is not "undriven" but *driven* snow that is proverbially so very white; but his English, on the whole, is natural and idiomatic. There is a slight but pleasant foreign flavour, traceable in certain shades of expression, and in an occasional vein of sentiment which, though not, we hope, altogether absent from the English nature, lies nearer the surface in the German.

The author, though a great traveller everywhere, retains a warm German heart, and has dedicated his work in glowing language to Prince von Bismarck, of whom the frontispiece contains what appears to be a strong, if somewhat flattered and amiable likeness. But we find, on looking closer, that this a portrait of the author!

Mr. Mohr's patriotism, however, does not interfere with a pleasant and friendly feeling towards England. Listening to the military band at Pietermaritzburg,

"the sound of the great national air of 'God save the Queen' affected me deeply, for I had heard it on board British men-of-war on the beach of the idyllic South Sea Islands, in England, on the coasts of Chili, in Singapore, in the dreamy shades of an old Buddhist temple in Rangoon, and now I heard it again on African soil. I have noticed that Englishmen, from noblemen to the humblest workmen, are all intensely loyal, no matter how fanatical their patriotism, the result probably in great measure of the assured political tranquillity of their native land."

This conception of a possible antagonism between loyalty and patriotism will before long perhaps seem as strange to the German mind as it now does to the English. The author states the object of his journey to have been partly geographical discovery, partly sport. He was apparently fired by accounts of the recent researches of his own countrymen—notably of Karl Mauch, the discoverer of the gold-fields, and of the strange remains, at Simbabwe, of an ancient civilisation—and he has supplemented their labours by observations taken on his route

through the territories of the Transvaal Republic to the falls of the Zambesi.

His hunting experiences do not differ from those of many another South African traveller. He is a sportsman, but no butcher; indeed, he usually describes the sufferings of the wounded animals, as Izaak Walton speaks of the worm, "tenderly." The improvements of late years in firearms, the tin and steel-capped bullets and percussion shells, have considerably lessened the dangers of African sport; and unless some corresponding development takes place on the *other side*, either of increased toughness of hide, or acuteness of perception, the results will soon be even more marked than they are now. The amount of animal life there does certainly seem inexhaustible, but—as the late Mr. Chester said when this argument was urged against restrictions on sea-fishing—"Nothing is inexhaustible but the folly of Man."

Mr. Mohr says there is only one game which the "genuine Nimrod of those parts" considers worth his attention, and that is the elephant; "when they talk of shooting 'bulls' it is understood that they mean elephants; all other animals are to them 'small fry,' and they sometimes speak of lions and panthers as 'vermin.'" The lion has, perhaps, never quite recovered from the depreciation he suffered by Dr. Livingstone's description, but the author admits that his roar has a more terrible significance in the forest than when you are divided from him by the bars of a cage; and one night his party seems to have been fairly unnerved by the continuous roaring all round the camp; neither blazing brands nor even repeated volleys of musketry availed to disperse them, and the party were for hours in immediate fear of an attack in force. But perhaps a more dangerous enemy is the rhinoceros. His scent is keen, but his eyesight is bad, and, as he fears nothing living, his rule, when in doubt, is to charge. But it is not difficult to avoid him.

On one occasion a wild sow was shot, and the author carried home and fed the young ones, which produced the complimentary remark from a Kafir that the white man goes out to kill the dangerous animals, but protects those who cannot help themselves.

Among other curiosities of the animal world, we are told that the large python is domesticated and employed in the sugar plantations of Natal to keep down rats and mice.

The climate of Natal is healthy and delightful, the chief drawbacks to the settler being the periodical droughts, the cattle diseases, and the locusts. Pneumonia, which is very fatal among the cattle, is treated by inoculating in the tail with matter from a diseased lung, but the results seem doubtful. On the banks of the Vaal river the author "noticed on the western horizon what I took to be columns of smoke, rising higher and higher until they reached the zenith. I thought the bush must have been set on fire, for the whole of the horizon from the N.W. to the S.E. was already apparently enveloped in clouds of smoke . . . and Kryger said at once that he knew by the yellow colour of the 'smoke' that it was caused by no fire, but by locusts. . . . Presently a few, then dozens, then hundreds, then thousands of locusts fell upon us, coming down in such heavy

showers that the air was darkened with them; and through the whizzing, whirling veil they flung about us we could look with the naked eye at the sun which, although high in the heavens, had the blood-red, rayless appearance usually peculiar to the time of setting."

The natives with their horses and cattle, as well as elephants and other wild ruminants, feed on them greedily, and a tame ostrich, a pet of the author's, died of repletion in consequence. The author found them perfectly tasteless.

The first necessity of a South African journey is the cart, an elaborate structure of great solidity, which Mr. Mohr likens to "its inventor, the Dutch Boer, both being burly, massive, and inelegant, but tough and reliable."

The chief dangers of a journey in the unknown districts seem to be the absence of water, and fever. As to danger from the natives, Mr. Mohr considers that in time of peace the life and property of a traveller who will comply with the customs of the country are as safe as in any part of Europe; in time of war it is different, but even then, by temper and firmness, danger may be averted, or, at the worst, the district may be avoided. Of the Kaffirs, the foremost of all the native races, Mr. Mohr formed a favourable impression. He records more than one instance of courtesy and fine feeling shown by the chiefs, while the people are good-natured and hospitable. Of their fighting qualities Englishmen must always speak with respect. They have of late years become much more peaceable, and, their country being now hemmed in between the Boers, the English, and the Portuguese, they have every reason to continue so. The author here and there fell in with some of the despised aboriginal Bushmen, of a remnant of whom at the Cape Lady Duff Gordon's *Letters* gave so pathetic a description. Mr. Mohr employed them as trackers of game, for which they possess a more than canine aptitude. The falls of the Zambesi, the furthest point of the author's journey, are depicted in more delicate though not more vivid colours by his pen than by the accompanying chromolithograph. Of the other illustrations in the volume, too many—as is usual in works on African travel—have a savour of the Zoological Gardens.

The author's route, after leaving Natal, lay through the territories of the Orange River and Transvaal Republics. These territories, formerly annexed by England, and abandoned subsequently in times of difficulty and discouragement, were colonised by emigrant Boers desiring to be free from the English connexion and its restraints. But their treatment of the Basuto tribes to the west of Natal induced us to interfere for the protection of the latter, who are now a thriving community. The opportune discovery of diamond-fields within the Basuto country (but in a district claimed both by the Boers and the British) has added to its wealth, besides leading to an increase of British population and influence. The author, writing five years ago, prophesied that the whole of South Africa, "from the Cape l'Agulhas to the Zambesi," will be united under British sway. The views of English statesmen do not, we imagine, extend beyond the resump-

tion of the Boer Republics. These territories ought, perhaps, never to have been abandoned; and the extension of the Transvaal Republic, by permission of the Portuguese, to the seaboard may at any moment lead to political complications. If the dignity of those little knots of local politicians who, under the names of "Cabinets" and "Parliaments," control South African affairs will permit them to follow the enlightened lead of Lord Carnarvon's policy, instead of thwarting it, a considerable future may be open to the "Confederation of South Africa."

COUTTS TROTTER.

#### NEW NOVELS.

*In a Winter City.* By Ouida. (London: Chapman & Hall, 1876.)

*The Youth of the Period.* By J. F. Shaw Kennedy. (London: Samuel Tinsley, 1876.)

*Still Unsure.* By C. Vane. (London: Samuel Tinsley, 1876.)

*Life's Aftermath.* By Emma Marshall. (London: Seeley, Jackson, & Halliday, 1876.)

OUIDA's new story is perhaps the best of her many and meritorious works. It is in one volume, which is much, and the style is comparatively subdued. No one brings down an eagle with a rifle-bullet, or leaps over a turf-cart many feet higher than even Mr. Brookes could clear, or picks up a "welsher" like a feather, or survives a perfect hail of rifle-bullets, or crowns his golden hair with roses dipped in Burgundy. Again, though one cannot quite agree with the *Westminster Reviewer* who praises Ouida's learning, one acknowledges that the "*facilis descensus Avernus*" is happily absent, and that no horse is represented as winning the Oaks, nor any betting-man as laying 30 to 1 on any steed. True, we have Belisarius, Pindar, Praxiteles all in a group on page 2, and something about Plato, Bion, and Theophrastus on page 4. These great names, and that of Beaudelaire, a beautiful, beautiful misprint, as well as the many allusions to Meleager and one to the soporific effects of chlorodyne, merely prove that this is the genuine Ouida. She has toned herself down a good deal. The virtue of her amazingly virtuous peasants is kept in the background, her scenery is less lush, less overgrown with violets, maidenhair, rhododendrons, and so on, than usual, and, in short, her style is decidedly chastened. Unfortunately her theme is not so very chaste.

Ouida is impressed with the conviction that the *femme galante* of to-day has not been properly described, "has been missed hitherto." She is in the position of Thackeray when he awoke to the greatness of the subject of Snobs. To Ouida, too, the hour has come, and the woman. The woman is a certain Madame Mila, an English lady, married to a Russian Count Caviare. "She is the female Tartuffe of seduction, the *Précieuse Ridicule* of passion, the parody of love, the standing gibe of womanhood." In contrast with this wretched, painted, brainless, heartless little creature, who drags her lover all over Europe, and thinks she does enough for virtue if she makes him stay at a differ-



ent hotel, is the Lady Hilda. Lady Hilda was left a widow at about the age of sixteen; she has fifty thousand a year and a beautiful figure; she gets her dresses from Worth; she has a taste for art, and yet life is weary to Lady Hilda. Though she smokes, she is quite proper, more from good taste than morality perhaps, and when we meet her at Floralia, the Winter City, she is boring herself in the society of the abominable Madame Mila and her vicious friends.

The effect of the story lies in the contrast between these two women. Every one who likes to be in good society will read with breathless interest how beautifully Lady Hilda dressed in white brocade, and how she met a young prince of the English Royal Family at dinner, and how she fell in love with the handsome elderly Duc della Rocca, who was poor, though he had vast lands in Tuscany and Sicily. It is delightful, too, to feel the glow of virtuous indignation at the thought of the Archduchess Anna's and Madame Mila's vagaries. "They had taken a good deal of champagne, as ladies will, and had smoked a good deal and got thirsty, and had more champagne with some seltzer water, and the result was the highest of high spirits." If one is to go into good society at all, let it be the very best—none of your baronets and clumsy British peers, but archduchesses and Royal princes. In a *Winter City* is more alluring by gift of its many pictures of life, than through any intricacy of plot. Readers will soon find out whether Lady Hilda married the Duc della Rocca or no, and will make up their minds as to the probability of her repenting her choice. There is not much use in remonstrating with Ouida, or in entreating her to give her great gift for colour and description time to ripen, and to employ it with sobriety on a subject without blame or hint of evil. If her *Two Little Wooden Shoes* had been more quiet in style, if *In a Winter City* had been more sparing in pictures of the vice it satirises, either of these tales would have been permanently valuable. As it is, *In a Winter City* is amusing in more ways than one, and it is perhaps unnecessary to say that the English matron should not "put it into the hands of her daughters."

The best thing in *The Youth of the Period* is the variety and abundance of the drinks which the characters indulge in. The very first page introduces us to "a tall and very good-looking man, as he stands sipping sherry and bitters" after luncheon, in the dining-room of a military club. "Champagne bitters, claret-cup, sherry, all kinds of aerated waters, apolinaris (*sic*), potass, seltzer, soda, &c., are in great demand" on page 4. The amount of sherry and bitters consumed at the "Free and Easy" this week can only be counted by the hogshead" (page 6). On page 22 we have the hero, "Master Ted," a youth of eighteen, drinking cherry-brandy with four "rustic beauties." On page 29 is a picture of a smoking-room, with "gin and apolinaris," "aerated water and brandy." Here the hero endears himself to all by winning the money of his father's guests at billiards, for "a greater young nobbler never existed." After a residence in Paris, where his dog kills three cats, Master Ted comes home, "with a large flask

of orange-brandy to solace him," for he has fallen in love with a widow, a delightful widow, who says that "with plenty of the ready there is no place like England." On page 194 the author breaks into verse:—

"Pop go the corks, and waiters deftly run  
In search of B.'s and S.'s by the ton."

On the whole it is not a flattering picture of "the Youth of the Period," though there are passages in the book not destitute of humour.

The author of *Still Unsure* is not without signs of promise, and possesses a pleasant taste in poetical quotation. But she has still to learn how to write, as is particularly obvious in the central paragraph of page 5, where coming events are said to overshadow and mould the many windings of our fancies' zigzag path. It is curious to note how a writer will stumble in the first pages of a book, and gradually warm to the work and improve. *Still Unsure* does grow better as it goes on, though the motive of the story is rather disagreeable. A girl marries a man she does not care for, and while she loves another; she lives a happy married life, loses her husband, marries the right man, and has a still more prosperous second innings. The right man, too, is something of a fop, but that of course is the lady's look out, and there is no accounting for taste.

A *Life's Aftermath* can scarcely be called a novel, at least if *In a Winter City* be taken as a type of romance. It is the story of some Quaker girls and quiet people in English country towns, and, like all Mrs. Marshall's tales, is written in a pleasant and amiable tone. Possibly a severe critic might object to a certain sameness of type in her characters, and the contented invalid in this book is certainly an old friend. The book is admirably suited to the wants of the youthful readers to whom it appeals, and contains an awful warning in the character of the disagreeable Dulcibella, who breaks the blue and white china of the Quaker establishment, while hastily introducing her worldly piano. Is there a laurel given to the "first fifteen" at Rugby, or is there a first fifteen at football at all?

A. LANG.

#### CURRENT LITERATURE.

*Diary and Letters of Madame D'Arblay.* Edited by her Niece, Charlotte Barrett. New Edition, Revised, with Portraits. (Chatto and Windus.) It has been a considerable matter of surprise to us in the last few days to find people of wide reading who were quite unacquainted with *Madame D'Arblay's Diary*, knew nothing of Croker's furious onslaught on the lady at its first publication, and only by name Macaulay's admirable article, reprinted in the fourth volume of his *Essays*.

This seemed of itself evidence that a new edition was needed, and we opened an old favourite in this new form with hope, trusting somewhat too credulously in the word "revised." A great opportunity has been missed; it is simply the old book with some omissions, very clumsily made—the old text with its dashes and feigned names, the reason for which exists no longer; the old notes in their incompleteness and with their blunders, even in some cases with the old and obvious errors of the press. The old portraits, somewhat more worn, look out from the pages, so that the words "a new edition, revised, with portraits," though true are certainly misleading. Here and there are signs that the book has been read and

trifling alterations made; there is, for instance, a reference on page 551 of Vol. II, to an occurrence in Vol. I, and on the same page the word "to," which is wanting to the sense, is inserted in brackets. Miss Burney's spelling *beaus* is corrected to *beaux*. But these infinitesimal corrections—and it may be doubtful whether those which tamper with the text should have been made at all—only serve to bring into greater prominence the ignorance or carelessness which marks the work as it now stands.

The omissions are quite wonderful in their clumsiness, and need not detain us long. On page 13 of Vol. I, Miss Burney writes to her sister:—"Your letter, my dearest Susan, and the inclosed one from Louwdes, have flung me into such a violent perturbation." The enclosed letter given in the original edition is omitted here, in which case the words referring to it should of course have been omitted also. On page 52 of the same volume are three lines preserved without any reason whatever, which in the original stood between passages here omitted, and in their place they had a certain value.

No more striking instance can be given of the absurdity and inadequacy of these notes as they now stand, than that on Mrs. Delany, which ends, "For further references to this venerable and interesting lady, see Sir Walter Scott's *Life of Swift*!" Lady Llanover has, as everybody knows, published Mrs. Delany's *Life* at enormous and unnecessary length, and we are still told we can only hear of her in a roundabout way. Again, Topham Beauclerk was described in the notes as *the Hon.* Topham Beauclerk, which he never was or could be, his father, Lord Sidney Beauclerk, being only a Lord by courtesy, and himself a commoner. This blunder is repeated. While on the peerage, we may remark that Lady Cork's name is still misprinted Corke, though the present Lord Cork should be well enough known to ensure the avoidance of the mistake.

When the first edition of this book appeared more than thirty years ago, it was deemed advisable to speak in enigmas and dashes, keeping the feigned names in which Miss Burney had, very properly, during her engagement as maid-servant to Queen Charlotte, written gossip to her family. Thus Colonel Digby, who made so strong an impression on Miss Burney's heart, is called Mr. Fairly, and the lady for whom he threw her over, Miss Fuzilier; we meet Mr. Turbulent at Windsor, and others are described as Miss P—, Mr. W—, &c. But Mrs. Delany's *Memoirs* have given Miss Port's name in full, and a glance at old newspapers of those days will enable us to identify all the personages without difficulty. The copy with which we have compared the present edition, one of the issue known to us for many years, has almost all the names inserted in pencil in the margin.

A week's labour spent on this work, by any competent person, would have made it a good book. It is not a good book now, but unfortunately stands in the way of a possibly better one. We cannot too strongly impress on the concocters of new editions that such work as is here done ought to be done well or let alone.

Of the *Diary and Letters of Madame D'Arblay* themselves there is no need to speak. Lord Macaulay has rendered all public notice of the book by inferior men both needless and impertinent.

THE activity of the press in connexion with Eton literature appears to have suggested a new edition of Sir Edward Creasy's *Memoirs of Celebrated Etonians*. (Chatto and Windus.) The first edition appeared in 1850, and the lapse of a quarter of a century has called for the addition of some illustrious names—Lord Derby, Sir G. C. Lewis, Lord Ellenborough, Lord Canning, Lord Elgin, Lord Denman, Sir J. Patteson, Hallam, Dean Milman, John Moultrie, Bishop Patteson, and Provost Hawtrey. The biographies are generally well conceived, written in a scholarly fashion, and contain an amount of incident and anecdote well

calculated to attract the schoolboy reader. It is to be wished, however, that the portraits were better, and that the compiler's leisure had allowed of the text being brought throughout more fully up to the requirements of the present day. It is not satisfactory to see a volume devoted to a subject of special and limited character deriving its data from Hallam, Chalmers, and the *Biographie Universelle*. The criticisms on fifteenth and sixteenth-century learning, too, are poor, and scarcely such as we might expect after all that the research of the last five-and-twenty years has contributed towards our knowledge of the education and scholarship of those times. If, again, the volume was designed to include those "who have been connected with Eton by education or office," and gives accordingly lives of Sir Henry Greville and Sir Henry Wotton, it is not easy to see why Dr. Barnard, Dr. Goodall, and Dr. Keate should be passed by unnoticed. Perhaps the memory of the last-named, who bore away during the period of Sir Edward's personal experiences, is still too awful to the writer to permit of amusing and life-like portraiture like that which adds so much to the interest of Mr. Maxwell Lyte's recent History of the College—or, perhaps, details of this character seem beneath the dignity of an ex-professor. On the whole, it is to be regretted that a good book should not have been made better, and a little more pains bestowed on the incorporation of new material.

THE first volume of Herr Druffel's *Briefe und Akten zur Geschichte des sechzehnten Jahrhunderts mit besonderer Rücksicht auf Baierns Fürstenthum* has already been reviewed in the ACADEMY (January 23, 1875). It may appear strange that the most recent portion of the work should be called the first part of the third volume, seeing that no second volume is as yet forthcoming. The explanation, however, is that its contents consist of documents belonging chronologically to the first volume, but of a nature that made their publication under a separate formadvisable. The second volume will be followed by a similar appendix, and when the whole work is completed we may perhaps be allowed to return to the examination of some of the special features of this part. For the present we must limit ourselves to a brief notice of its contents. The first number describes the meeting of Charles V. with the Landgrave of Hesse, which took place before the Schmalkaldian War without exercising any influence on the Emperor's decisions. This is followed by a concise account of the transactions of the Bavarian Landtag from January, 1547, giving a picture of the political disputes between the princes and their estates. The pages from 42 to 160 are full of most interesting matter relating chiefly to the origin and presentation to the Diet of the Augsburg Interim. Nothing could give a clearer insight into the conflicts of the time than the report (beginning page 131) of the Elector of Brandenburg's discussions with his clergy on the Interim, even though it be not written from an impartial point of view. According to Herr von Druffel, moreover, the Interim was regarded by the Emperor as of no importance, except so far as it imposed submission on the Protestants in the Catholic sense. He required them to put on the appearance of a voluntary submission, in order that in negotiating with the Pope he might be able to represent an Ecumenical Council as a possible result of his action. On that very account he is said to have hesitated before he used violent measures to enforce the Interim. The author looks upon the expulsion of the Augsburg clergy (p. 205) as the first act of violence that was perpetrated, a change of policy which he explains by the circumstance that the Council had again met at Trent. This view can be refuted by means of facts already known. The Augsburg event does not stand so entirely alone, and the letter of the Bishop of Arras (p. 335) only proves how ill-informed the writer was as to the effect it produced. In any case it would have been well if certain documents

with which the author seems not to have become acquainted until the work was in the press, and which he refers to in the preface in support of his views, could have been interwoven with the text of the book itself. The letters of King Ferdinand, Queen Maria, and the Bishop of Arras, &c. (pp. 151–204), throw new light on Charles V.'s scheme for securing the Imperial succession to his son Philip, while the documents (pp. 228 seq.), (including those in Melancthon's hand) relate to the line the Protestants were to adopt towards the Council of Trent. The instructions conveyed by Pietro Camajano from Julius III. to Charles V. at the close of 1551 (pp. 239 seq.) give a graphic picture of the arrogance and egotism of the Pope, who wavered ceaselessly backwards and forwards in his leanings now to Charles V., then to the King of France. Last, though not least in importance, are the documents relating to the grand alliance entered into by France with the Landgrave Moritz and his confederates against Charles V. Interesting as many of them are, they are yet full of enigmas, owing to the precautionary measure frequently resorted to of substituting pseudonyms of persons for names. It is, however, plain enough that they give no support to the theory which would exalt Maurice to the rank of an ideal patriot and hero. We shall content ourselves with this brief notice for the present, merely adding that Herr v. Druffel again evinces scholarly learning of an exceptional order, together with great power as a critic. Here and there he is rather longwinded in his explanations, and occasionally, as on p. 176, a little more brevity would have been desirable. The documents relating to the confederation of the princes furnished by Messrs. Cornelius and George Voigt were a great assistance to his work, and Varentrapp supplied him with important matter relative to the meeting of Charles V. and Philip at Spire, from the Marburg archives. In the *Berichtigungen und Zusätzen* at the end he adopts many of Maurenbrecher's emendations of the text given in vol. xxiii. of Sybel's *Historical Magazine*.

*Collection des Voyages des Souverains des Pays-Bas, publiés par M. Gachard:—Itinéraire de Charles-Quint, de 1506 à 1531. Journal des Voyages de Charles Quint, de 1514 à 1551.* Par Jean de Vandenesse. (Bruxelles.) Among those who played a leading part in Europe in the first half of the sixteenth century, Charles V. is certainly one of the most prominent and interesting figures, and is probably the sovereign whose character and reign offer even now more attraction to the historical student than any other of modern times. The volume the title of which is transcribed above contains the complete text of John de Vandenesse's Journal of the travels of Charles V. from 1514 to 1551. Its appearance, announced nearly forty years ago by the Belgian Royal Commission of History, has long been looked for, and will doubtless be welcomed by all those who take a real interest in the history of the great emperor.

The editor, in his Introduction, enumerates the various authors who have made use of the Journal, points out the chief passages of interest in it, and gives a short biographical notice of Vandenesse and his family. In the third section he proves very clearly that the real author of the Journal is not Vandenesse at all, but one James d'Herbais, a gentleman in the emperor's service, whose original manuscript, now in the Royal Library at Madrid, was copied out by Vandenesse, who substituted his own name for that of the real author in the title, and made some few additions to the text of no very great importance, chiefly from printed sources.

The Introduction is followed by an Itinerary of Charles V. from 1506 to 1531, made up from official documents in the Archives of the Département du Nord at Lille. This is a really useful and thoroughly trustworthy document, giving the places where Charles dined and slept each day. It ought, however, to have been illustrated by

extracts at least from all the communal accounts in Belgium relating to the emperor's passage through or sojourn in their respective jurisdictions.

The Journal itself contains lengthy descriptions of festivities in honour of the emperor, abounding in curious detail; also a large number of documents concerning the Diet of Augsburg in 1550, nowhere else published together. The editor has added short foot-notes as to the places and persons mentioned in the text.

At the end of the volume are the regulations issued by Charles on October 25, 1515, for the government of his household; lists of the household in 1517 and 1522; descriptions of festivities held in different towns on the occasion of the emperor's first visit to them, with copies of the accounts of disbursements made by the town of Louvain on January 23, 1515, by the town of Bruges in April, 1515, and by that of Mons in November, 1515. It appears to us a mistake to publish documents in this manner; the editor should either have given a complete series of extracts from the accounts of all the *Joyeuses Entrées* of Charles V., which from his official position he might very easily have done, or else confined himself to a few of the most interesting. Instead of this he seems to have contented himself with sending a circular to the local communal archivists, and to have printed just what they chose to send him. Thus we have here some descriptions of festivities which have been printed at length in other recent publications, others of which interesting details are omitted, while inedited accounts of others of greater interest than those here given are altogether omitted, although the originals are preserved in the very archives entrusted to the editor's care.

Another defect is the absence of any index of names of persons, etc., occurring in the volume, an omission which, in a Government publication, is quite unpardonable.

*A Visit to Sherwood Forest, including the Abbeys of Newstead, Rufford, and Welbeck.* By James Carter. (Longmans.) This is a useful guide-book written by one who has an intimate knowledge of the present state of the country he has undertaken to describe, and who is far better posted up in mediæval history than are most persons who undertake the by no means light labour of compiling guide-books. Sherwood Forest is a district abounding in relics of past civilisation, and containing much that is very beautiful in natural scenery of a quiet and home-like character. There have been many books written concerning it, but it yet lacks an historian with sufficient enthusiasm for his subject to devote the time that would be needed to the examination of the records in which its annals are at present hidden. Every good book like the one before us helps forward this most desirable undertaking, inasmuch as it stimulates the interest of thoughtful persons who dwell in the neighbourhood. Mr. Carter prints in a modern translation the curious Customal of the manor of Mansfield, taken in the reign of Edward I. We do not remember that the original has ever been published. The copyholders held their lands in Gavelkind, and the oath which they took is a curious relic of a state of society now in the far distance:—

"When a freeman shall do his homage to his lord, he shall hold his hands together, and shall say this: 'I become your man from this day forth of life or limb, and of worldly worship, and faith to you shall bear, for the tenements that I hold of you, saving the faith that I owe unto our lord the king.'"

We have, as was to be anticipated, divers pages devoted to Robin Hood. Mr. Carter is not one of those, of whom there are still many, who look on that famous outlaw as an historical character the firm outlines of whose life may be discovered with as much clearness as those of William Rufus or the present Prime Minister. He tells us in the beginning that "we must take the story as we find it." On this condition we are glad to receive



a compact account of the mythic hero, whose brave fight against nobles and priests, if never fought as we read in the legends, was still a picture of what the common folk thought to be the highest heroism.

The list of birds observed in Sherwood Forest is accurate and well printed. Against some one or two it might have been well, perhaps, to put a query. We do not think either that the Black-headed Gull (*Larus ridibundus*) should be described as rare. It breeds by thousands in a meere at Twiggmoor, near Brigg in Lincolnshire, and, as they are birds of long flight, they must often wander as far as the confines of merry Sherwood. We have frequently seen them in the fields by the side of the Great Northern Railway near Doncaster.

# NOTES AND NEWS.

THE forthcoming number of *Hermathena*, a series of papers on Literature, Science, and Philosophy, will contain an essay by Mr. Cliffe Leslie, on "The Philosophical Method of Political Economy," of which the object is to refute the abstract, *a priori*, and deductive method, and to show the necessity for the historical method.

CANON LIGHTFOOT is preparing an appendix to his edition of the *Epistles of St. Clement of Rome*, containing the newly discovered portions of the two Epistles (see *infra* p. 436), and also a translation of the whole. This will be published during the present year by Messrs. Macmillan and Co.

A NEW organ of theological criticism, which numbers among its contributors several of the most competent German Protestant scholars, deserves to be encouraged, as a supplement to the admirable *Jenaer Literaturzeitung*. It is called the *Theologische Literaturzeitung*, and is edited by Dr. Schürer, at Leipzig. All the articles are signed.

By permission of the Lords of the Committee of Council on Education, the *conversazione* to be given by Mr. George Robert Stephenson as President of the Institution of Civil Engineers will take place on Thursday, June 1, in the Galleries at South Kensington containing the special Loan Exhibition of Scientific Apparatus.

MESSRS. PUTTICK AND SIMPSON will offer for sale by auction in May an autograph MS. of Keble's *Christian Year*, dated 1822, intitled "MS. Verses chiefly on Sacred Subjects." It contains the original casts of thirty-one of the now well-known poems, the first form of the Hymn for the Fifteenth Sunday after Trinity (never yet printed), additional unpublished stanzas in the Hymns for Easter-day, the Fourteenth Sunday after Trinity, the Morning Hymn, together with four hitherto unpublished pieces, and twenty-six poems which have been published in the miscellaneous collection of Keble's poems. There are also many important variations from the first published edition of 1827 and subsequent years, and a dedication to the mother of a godson of the poet.

WE understand that Dr. Maudsley is recasting his work on the *Physiology and Pathology of Mind*, published some years ago by Messrs. Macmillan. In its new form each division of the subject—that is, Physiology and Pathology—will form a separate volume, of about the same size as the work on *Body and Mind* by the same author. The first, on the *Physiology of Mind*, will be published almost immediately.

LIEUTENANT CAMERON is now writing for *Good Words* a series of articles descriptive of his journey across Africa. They will be begun in the June number of the magazine, which will also contain the first of Dr. Richardson's papers on "The National Health," and the opening chapters of Mrs. Orail's new story, "The Laurel Bush."

MESSRS. LONGMANS announce: *Islam under the Arabs*, by Major Garrod; *Behind the Veil*,

an outline of *Bible Metaphysics*, by the Rev. T. Griffith; the seventh volume of D'Aubigné's *History of the Reformation in the Time of Calvin*, translated by W. L. R. Oates; *The Early Roman Empire*, by the Rev. W. W. Capes, and *Rome to its Capture by the Gauls*, by W. Ihne, in the Epochs of Ancient History series; *England a Continental Power*, by Mrs. Creighton, and *Reign of the People and Growth of Parliament*, by J. Rowley, in the Epochs of English History series; *The Early Plantagenets*, by Prof. Stubbs, *The Normans in Europe*, by the Rev. A. H. Johnson, and *The Beginning of the Middle Ages*, by Dean Church, in the Epochs of Modern History series; and *Beowulf*, Text and Translation by T. Arnold.

ONE of Henrik Ibsen's early dramas, *Haarmandene paa Helgeland* (The Warriors of Helgeland), has been brought out in a German translation at the Royal Theatre at Munich, with extraordinary success. The Norwegian poet, who was present on the first night, was called before the curtain five times. Ibsen's new comedy is nearly ready for publication.

AN Icelander of great repute has died at Reykjavik on March 17, Björn Gunlaugsson, who was born in 1788. He interested himself in spreading culture of all kinds in his native land, but he will be best remembered in the outer world as the collector of the materials of the magnificent map of Iceland which gained the highest prize at the Geographical Exhibition at Paris, and which remains one of the best surveys ever made. He was the author of various small works of a mathematical and philosophical character.

WE have the pleasure of announcing the appearance of a new critical and aesthetic organ in Norway. The *Norsk Tidsskrift for Literatur*, the first two numbers of which have reached us, seems to promise well. At present, philology seems to overweigh other branches of literature a little, but no doubt time will remedy this fault. The journal is edited by K. A. Winter-Hjelm.

PRINCE ALEXANDER WASSILCHIKOFF, the well-known Russian author, is preparing an important work on the history of landed property in various countries of Europe. The part already in proof contains a most interesting chapter on the history of landed property in England, showing how the peasants and small holders were gradually expropriated. This expropriation took place, the author admits, by strictly legal means; but he considers that the result is greatly to be deplored, and he explains the much more satisfactory policy adopted by the Russian Government. With regard to England he considers that organised emigration is the best safety-valve against agrarian disorders.

IN the *Church Quarterly Review* there is an instructive article on "Sunday School and Lending Library Literature," which introduces us to a living tradition reaching back to Mrs. Trimmer and Mrs. Hannah More. The first article, on the "Rationale of Miracles," which deals with the speculative introduction to *Supernatural Religion*, is remarkable chiefly for the emphatic rejection of the notion that a miracle is a suspension of the laws of nature. The writer's own definition is rather suggestive than acceptable: he makes a miracle consist in the sudden manifestation of special purpose in a matter which ordinarily we find left to general mechanical law; so that the contrast between miracle and law would be like the contrast between the organic and the inorganic, and in both cases the higher would presuppose the lower. He considers this definition to set the matter on its right footing, but undertakes to refute the author of *Supernatural Religion's* attack upon the common view; he shows that the attack was based on inconclusive reasoning, but the refutation is not so telling as the attack. The article on "The Unseen Universe" gives the impression that the writer is very respectful, very

grateful, not unintelligent, and rather puzzled, and after all inclined to take what he regards as spiritual truth in the old shape, and rest it upon the old foundations.

THE first and the last of the longer articles in the current number of the *Theological Review* seem to invite a comparison. The one is a sketch by Dr. Albert Réville of the life and opinions of Pellissier, a distinguished leader on the Liberal side of the French Reformed Church. The other is a review of the recent life of our own countryman, Norman Macleod. And the subjects of both memoirs had in them much that was characteristic of the race to which they belonged. We suppose that this is partly the reason why the fervid temperament and vaguely negative theology of Pellissier do not impress us so much as they do Dr. Réville, who has, however, the advantage of a personal and fresh recollection of the living man. Still we should have thought that the countrymen of Pascal and of Bossuet would themselves object to such a sentence as this: "In the conscience there are two elements; first myself, then a higher objective element, which is God. My conscience, then, is God inter-penetrating my life." And still more should we have thought that they would object to a mere piece of stage-effect like that which Dr. Réville strangely describes as having sent a thrill through the audience: "I believe in immortality, and I boldly deny death." We are afraid that French oratory must be degenerating if these are among its best examples. But this, with all respect for Dr. Réville, we should be inclined to doubt. The second article in the number is on Stigand's *Life of Heine*, which is otherwise picturesque and interesting, but opens with some remarks which we cannot think either very true or very discriminating. We wonder what can have led the author to compare Heine's *Lyrics* to the "brief excursions through the air of the flying fish," just as we wonder why Miss Cobbe, in seeking to obtain a reversal of the maxim *taceat mulier in ecclesia*, should think it necessary to invent such terms as "deconsider" and "deconsideration." We suspect that we should agree more or less in the substance of Mr. Kirkman's "Philosophy without Assumptions," but his manner of conducting controversy we should deprecate more decidedly than his reviewer. Besides, after all, Mr. Herbert Spencer's somewhat outlandish language has a definite meaning, while the parody of it has none, and is poor satire. The shorter notices of books seem to us scholarly and good.

AMONG the books of Mr. Frederic Harris sold recently by Messrs. Sotheby, Wilkinson, and Hodge were: a unique copy of Reeves's Bible printed on vellum, which fetched 30*l.*; Aikin's and Enfield's *General Biography*, with inserted portraits, 35*l.*; a set of Ackermann's Pictorial Publications, 23*l.* 10*s.*; Dibdin's *Bibliotheca Spenceriana*, &c., 11*l.* 15*s.*; Dibdin's *Bibliographical Decameron*, 9*l.*; Dibdin's *Bibliographical Tour in France and Germany*, 9*l.* 5*s.*; Ames's and Herbert's *Typographical Antiquities*, 8*l.* 15*s.*; Haslewood's edition of the *Book of St. Albans by Juliana Berners*, 9*l.* 12*s.* 6*d.*; Britton's *Cathedral Antiquities*, 12*l.* 5*s.*; Britton's *Architectural Antiquities*, 10*l.*; *Antiphonarium Romanum*, MS. on vellum, fifteenth century, 14*l.* 10*s.*; Denchar's *Collection of Etchings*, 11*l.* 15*s.*; Dugdale's *Monasticon*, 5*l.* 2*s.* 6*d.*; &c.

AMONG other matters of biographical interest sold by Messrs. Sotheby last week was a collection of twenty-one autograph letters of Sir David Wilkie to Perry Nursey, written between the years 1814 and 1829. At the beginning of the volume in which these are bound is a catalogue of the exhibition of Wilkie's pictures in 1812, filled with MS. notes by B. R. Haydon. In these letters, it is said, Wilkie enters without restraint into his situation, his hopes, his prospects, his views of art, and his opinion of his brother artists and friends. Numerous anecdotes may be read in them of the great people whom he met, and one

gives a description of the reception of George IV. in Scotland. Accompanying them are two letters from Wilkie's sister Helen, giving long details of her brother's tour in Italy. They were all described as unpublished, and sold for 10l. 5s. An autograph essay by Sir Joshua Reynolds, "On the Adaptation of Talents as regards Genius and Art," with an inscription, "This MS. was the adoration of Sir T. Lawrence, at whose sale I obtained it, J. H. Burn," sold for 2l. 2s.

THE following Parliamentary papers have lately been published:—Correspondence respecting the Attack on the Indian Expedition to Western China, and the Murder of Mr. Margary (price 1s. 2d.); Correspondence respecting the various Ottoman Loans (price 1s. 1d.); Papers relating to Ships detained as Unseaworthy (price 6d.); Accounts relating to Trade and Navigation for March, 1876 (price 4d.); Report of Commissioners appointed to inquire into the Working of the Factory and Workshops Act, Vol. II. Minutes of Evidence (price 10s. 6d.); Returns relating to Life Assurance Companies (price 2s. 8d.); Papers connected with the Development of Trade between British Burmah and Western China, &c. (price 10d.); Papers relating to Malta (price 4d.); Report of Chief Inspector under the Alkali Acts (price 2d.); Comparative Statement of Pauperism (price 1d.); General Digest of Endowed Charities for certain Counties and Cities, and of Charities vested in the various London Companies (price 8d.); Reports of the Inspectors of Factories (price 2s. 4d.); Twenty-eighth Report from the Ecclesiastical Commissioners for England (price 7½d.); Return of the Number of Banks which have stopped Payment, &c., between January 1, 1844, and July 1, 1875, with Liabilities, &c. (price 2d.); Return of Railway Accidents for October, November, and December, 1875, with a general Summary for the Year (price 1s. 4d.); Account of the Income and Expenditure of the British Museum, with Statement of Additions to the Collections, &c. (price 6d.); Correspondence respecting Affairs in Bosnia and the Herzegovina (price 1s. 3d.); Report on Parliamentary and Municipal Elections (price 1s. 10d.); Minutes of Evidence given before Royal Commission on Norwich Election (price 13s.); Ditto on Boston Election (2s. 10d.).

WE have received *The Suez Canal*, by Ferdinand de Lesseps, trans. N. D'Anvers (Henry S. King and Co.); *History of the United States of America*, by George Bancroft, thoroughly revised edition, Vols. I. and II. (Boston: Little, Brown and Co.); *A Plain Guide to Good Gardening*, by Samuel Wood, second edition (Crosby Lockwood and Co.); *A History of the Councils of the Church*, by the Rt. Rev. C. J. Hefele, Vol. II., trans. H. N. Oxenham (Edinburgh: T. and T. Clark); *Practical Physiology*, by E. Lankester, sixth edition (Hardwicke and Bogue); *The Annual Register for 1875* (Rivingtons); *A Manual of Modern Geography*, by the Rev. A. Mackay, second edition (Blackwood); *The Church Rambler*, Part I. (Bath Herald Office); *Phrases for Tourists Travelling in Norway*, by T. Bennett, third edition (Christiania: Gundersen); *The Kingfisher and the Swallow* (Ridgway); *The Blot on the Queen's Head* (Strahan); *Tom Cringle's Log* (Warne); *Life and Mind*, by R. Lewins (Lewes: Bacon); *Ueber Deutsche Volksetymologie*, von K. G. Andresen (Heilbronn: Henninger); *Outlines of Civil Procedure*, by E. S. Roscoe (Longmans); *Publicationen des statistischen Bureau der Hauptstadt Budapest*, IV.—XII. (Pesth and Berlin).

#### OBITUARY.

EARLE, Thomas, in London, April 28, aged 65.  
GORDON, Lewis D. B., at Tottenham, April 28, aged 61. (Formerly Regius Professor of Civil Engineering in the College of Glasgow.)  
PAYNE, Joseph, at Baywater, April 30, aged 68.

#### NOTES OF TRAVEL.

IN view of the retirement of Sir Henry Rawlinson from the Presidency of the Royal Geographical Society, which he has held for five years, Sir Rutherford Alcock is designated as his successor.

THE Eighth Annual Examination of the Public Schools of the United Kingdom in Physical and Political Geography, under the supervision of the Council of the Royal Geographical Society, has just been concluded. Prof. Rupert Jones was selected as examiner in Physical Geography, and the gold medal of this branch has been gained by Wilkie, of Liverpool College; the bronze medal by New, of Dulwich College; while the University School of Nottingham, Haileybury, Eton, and the Bristol Grammar School are honourably mentioned. Admiral Sir Leopold McClintock examined in Political Geography, and his gold medal has been won by Knox, of Haileybury; the bronze medal by Milner, of Marlborough. Honourable mention is made of candidates in Edinburgh High School, Clifton and Liverpool Colleges, the City of London School, and Rathmines School, Dublin.

IN the *Revue Maritime et Coloniale* for April Dr. F. J. van Leent, of the Dutch navy, concludes a very useful series of articles describing the two earlier campaigns against the Empire of Achin in Sumatra. This last part gives the details, from personal experience, of the movements of the second expedition from November, 1873, till January, 1874, during which time the fortress of Kraton, a place judged impregnable not only by the Achinese but by all the aborigines of northern Sumatra, fell into the power of the Netherlands.

THE Geographical Society lately founded in Madrid has now issued its code of rules approved at a meeting held on March 24. The society has wisely resolved to devote its energies mainly to the study of the peninsula and of the Spanish maritime possessions, and will hold two ordinary meetings each month between September and June. Don Fermin Caballero is president; and on the list of vice-presidents are the names of Don Francisco Coello, formerly director of the Trigonometrical Survey of Spain and author of the great Atlas of Spain and its Dependencies, and of Don Antonio Aguilar, director of the Astronomical Observatory of Madrid.

THE April *Quarterly Statement* of the Palestine Exploration Fund contains a very interesting paper, by Lieutenant Conder, on the Syrian travels of the Mohar, or Egyptian officer (see *Records of the Past*, ii. 107-116). The topography is now, to say the least, something less uncertain than M. Chabas had left it in his valuable monograph published two years ago. According to Lieutenant Conder, the places occur in a regular order of succession from north to south, and nearly half of them are mentioned in the books of Joshua and Judges. The same indefatigable explorer discusses the topography of Palestine as illustrated from the Egyptian inscriptions, especially those of Karnak and Thebes.

SIGNOR D'ALBERTIS, the Italian naturalist, has recently made an ascent of a mountain 1,200 feet high on Yule Island, on the south-east coast of New Guinea. From this eminence he gained a commanding view of the plains watered by the Amama river, which Captain Moresby in his survey had named "Hilda" and was extremely desirous of exploring, but was prevented by the rapidity of the current. Signor D'Albertis has partly ascended it on several occasions, and states that it traverses an extensive and fertile district well suited for grazing. The Nicura river, into which the former debouches, is bordered by mangroves, eucalyptus, grass-trees and other trees. He remarks that the natives appear everywhere ignorant of the uses of metal, and he is of opinion that Wallace and others are right in recognising the existence of two races in the island. The

aborigines he considers are confined to the western and interior portion, while the inhabitants in the other parts represent a taller, lighter-coloured, and more intelligent race, which displaced the older tenants.

A NORWEGIAN expedition intended to make observations on the best navigable tracks, the currents, depths, &c., of the North Atlantic will soon take its departure from the Sognefjord. Before finally entering upon the main operations of the expedition a preliminary survey is to be made of the entrance to the fjord itself, where the water has exceptionally great depth, and where the special fauna has as yet received very little attention from zoologists. It is conjectured that the soundings to be made along the Norwegian coast from the Skagerak to Stadt will be completed by Midsummer's Day, at which date the expedition will probably leave Christiansund to enter upon the second part of its undertaking, which is to include the survey of the north-east parts of the deep-water navigable track between the Faroe Isles and Scotland, and that of the sea between those islands and Iceland, together with a course of magnetic observations to be taken at Reykjavik. In reference to the latter object, a memorial has been addressed to the leaders of the expedition, on the part of the Danish Meteorological Institute, begging that attention may be directed to the condition of the various meteorological stations on the island. The examination of the passage between Greenland and Iceland is included in the programme of the operations of the expedition, which is further enjoined, if the season should prove favourable, to extend its exploration as far into the Polar regions as Jan Meyen. Completeness rather than extension of observations is, however, to be specially aimed at in this undertaking, whose main objects are stated to be the determination by soundings of the nature of the sea's bottom; the observation of the direction and rapidity of oceanic currents, and of the temperature of the sea; the investigation of the physical and chemical relations of sea-water; the examination of the fauna and flora of littoral and submarine regions; and the observation of meteorological and magnetic conditions generally.

#### THE BRITISH MUSEUM.

WE resume our analysis of the Annual Report issued by the authorities of the British Museum with a brief notice of some of the objects added to the Department of Oriental Antiquities, under the direction of Dr. S. Birch. The total number of them was 547, besides many casts from temples, tombs, &c., in Egypt. Among the most remarkable we may place the following:—

"Bronze head of an axe inscribed with the name of Pahakaa, an unplaced king.

"Stone sepulchral tablet, adornings to Osiris Amen-Horus, or Khem and Anubis.

"Calcareous stone figure of Neferait.

"Fifty-three potsherds or fragments of vases, on which are inscribed in black ink the acquittances of tax-gatherers for the poll-tax, workmen's tax, and conservancy of the Nile, commencing with the eighth year of the Emperor Vespasian, and continuing till the sixteenth year of Hadrian, from A.D. 77-132. From Elephantine.

"Blue porcelain sepulchral figures of Thothmes I., and of Amenmer, an unplaced king.

"Arragonite fragment of a vase, with part of the names and titles of Rameses III. Tel El Yahoudeh.

"Porcelain frieze of ogive tiles and papyrus flowers. From Tel El Yahoudeh.

"Porcelain tile for inlating Tahennu or Libyan prisoner. From Tel El Yahoudeh.

"Dark steatite votive patera, having in bas-relief inside Serapis as the god Chnumis, Satis, and Anucis; beneath these busts are two Cupids.

"Twenty pieces of linen bandages inscribed with portions of the Ritual in hieratic.

"Part of a papyrus hieroglyphic Ritual of Aahmes, a royal scribe, ll. 12-60 of the 17th chapter.

"Black hornblende lower part of an Egyptian figure walking, of the Ptolemaic period."



A special grant was made to secure for this department a portion of the collection of Miss Selima Harris, of Alexandria. A few of these acquisitions are thus described:—

"Red granite tablet recording repairs dated in the reign of Usertesen I. of the 12th dynasty. From Elephantine.

"Gray granite sarcophagus of Merimes, prince of Ethiopia.

"Black basalt intercolumnar slab, with a figure of Nectanebo, of the 30th dynasty, offering, from the Temple of the god Tum or Tomos, where the Rosetta inscription was discovered.

"Grayish-white granite head of an old man with wrinkled features; portrait from a statue about the time of the 18th dynasty.

"Black granite rectangular stone, inscribed with the dedication of Khuenaten, one of the disk-worshipping monarchs of the 18th dynasty, to the Aten or Tum disk.

"White marble statue of a Dacian prisoner, supposed to have stood at the feet of a statue of Trajan. From Ramleh, near Alexandria."

Among the purchases by Mr. C. T. Newton for the Department of Greek and Roman antiquities were:—Twenty-eight terra-cotta figures, remarkable for their almost perfect preservation, and for the delicacy and refinement of the modellings, found in tombs at Tanagra, and appearing to be contemporary with the later school of Athenian art; an archaic fictile vase, found in Cyprus by General Cesnola, the design of which, painted in black on the clay ground of the vase, represents a warrior standing in his chariot and drawing a bow, while his charioteer is urging his horse at full speed; a jasper intaglio representing an eagle settling on a human head; a bronze mirror cover, on one side of which is incised an exquisitely drawn figure of Eros carrying an *amphora* in one hand and a *situla* in the other, originally plated with silver and in parts gilt, portions of the plating and gilding yet remaining. On the outside of the cover was a group, now detached, in relief, representing Aphrodite seated on a rock and Eros standing beside her.

Mr. A. W. Franks describes the following among other acquisitions by the Department of British and Mediaeval Antiquities and Ethnography:—

"Antiquities from the Dolmens of Brittany. Numerous specimens of pottery, stone implements, amulets, and beads, excavated by Mr. Lukis in Dolmens in the neighbourhood of Carnac, and other parts of Brittany, including several examples of a beautiful turquoise-coloured stone, of which the origin is not known, and which has been identified by the French chemist, M. Damour, with the *Callais* of Pliny.

"A very remarkable Anglo-Saxon drinking-glass with lobes in relief, found in Cambridgeshire, and a small early mediaeval vessel found near the Rhine.

"An Arab glass lamp of the fourteenth century, enamelled in colours, with gilding, and bearing the name of the mosque for which it was made; brought from Damascus.

"Some interesting objects obtained by Captain Henry Wilson, in 1783, in the Pelew Islands, and engravings of which appeared in his account of the Pelew Islands, edited by Mr. Keate. They include a large wooden box, in form of a bird, inlaid with shell, a smaller box of the same materials, tortoiseshell vessels which belonged to Prince Le Boo, weapons, and a curious bone ring worn on the arm, as a mark of high rank.

"A tapa robe from the South Seas, a terra-cotta head, said to have been an idol of the Flathead Indians, and an amulet of stone.

"A small bottle carved out of a South American nut.

"Carved ivory spoon, probably made in Congo, sixteenth century; sceptre of brown wood, carved with figures, from Dahomey; and a collection of objects from West Africa, consisting of musical instruments, cap of plaited leather and fur with cowries, three spears, terra-cotta lamp, fetish of wood, Mandingo snuff-box and spoon, necklaces, wooden comb, and mask of plaited grass used by the Fan tribe."

To the Department of Coins and Medals, reports Mr. R. S. Poole, were presented an unpublished

medal of Edmund Withipoll, and an offering-penny of Alfred the Great, said to be unique. Among the most interesting purchases may be named, in the Greek series—

"A series of twenty-two Carthaginian tetradrachms of Sicily, selected from a find at Catania.

"A remarkable Siculo-Punic didrachm; type, a male head.

"Three early staters of Abdera, with interesting reverse-types.

"A fine tetradrachm of Amphipolis; type, Apollo's head facing.

"A series of seven didrachms of Boeotian cities of very early date.

"A rare Imperial coin of Smyrna, with a representation of Pelops.

"A fine tetradrachm of Antiochus VI. of Syria.

"Four fine shekels of Judaea, one of each year known, selected from a large find.

"Three tetradrachms of Ascalon, bearing portraits of Ptolemy Auletes, his son, and Cleopatra, respectively, all very rare.

"A series of the coins of Alexander Aegus, minted in Egypt; some very rare.

"A coin of the satrap Pharnabazus, struck at Cyzicus; the second example known."

And in the Oriental series—

"A gold coin of Ardeshir I., Sassanian King of Persia.

"A gold coin of Jeysh, Tooloonce Prince of Egypt.

"A gold coin of Kafoor, Ikhsheede Prince of Egypt; his only coin known.

"A silver coin of the Kakweyhee dynasty.

"A gold coin (double deenar) of Ghazan Mahmood, Mogul of Persia.

"A silver coin (rupih) of Rafee-ed-Dowleh, Mogul of Hindostan.

"A silver coin of Sháh Jehán II., Mogul of Hindostan."

Prof. Owen, in his introduction to the Reports on the progress made in the Departments of Zoology and Geology, remarks that the great numerical increase of specimens determined and registered during the past year exemplifies the influence of the extension of colonies and commerce in opening out new fields for observation and acquisition of the subjects of these departments. The rare specimens noticed as having been received from the Cape of Good Hope, Yokohama, the Fiji and Samoan Islands, the New Hebrides, and New Guinea, fully show the force of this remark. To the entomological branch most important additions were made, collected from the New Hebrides, the Fiji and other islands, by officers of H.M.'s ship *Pearl*. They comprise insects of all orders, which, as far as they have been examined, prove to be either new to science or to the collection in the British Museum. The series of butterflies from the New Hebrides alone comprises some fifty new species. The very rare *Papilio Schmeltzi* and *Diadema octocula* were contained in it. Among the fishes

"the most important addition was the acquisition of two Basking-sharks (*Selache maxima*), an adult male and young female. The former is 28 feet long, with a greatest circumference of 13 feet. It was captured on March 2, near Shanklin, Isle of Wight. It is this species which is chased on the West Coast of Ireland for the sake of the oil which is extracted from the liver, one fish yielding from a ton to a ton and a-half. The young female is 11½ feet long; it was bought of a London fishmonger, who stated that it was captured off the coast of Lowestoft."

A very extensive collection of shells was bequeathed by the late Rev. R. T. Lowe. It consists of about 15,500 specimens, representing chiefly the fauna of Madeira, the Cape Verd Islands, and the neighbouring parts of Africa. A collection of eighty-eight land and freshwater shells, from the vicinity of Yokohama, containing several new species, was also presented.

Prof. Owen further points out in his introductory remarks that, besides the augmented value and utility of the Department of Zoology, through the acquisition of the types of new species, unexpected and suggestive facts become known through this extension of the field of

research, with which that of geology is equally concerned. Extinct species, determined by fossil remains, and exemplifying generic characters before unknown, are found to have allies still living in some island or tract of land contiguous to that from which the fossils were obtained. Thus the larger extinct kinds of *Thylacinus* and *Sarcophilus*, revealed by remains from the drift-beds in Australia, are represented by smaller species of these genera still living, though verging to extinction, in the island of Tasmania. In New Guinea has been discovered a small kangaroo (*Dorcopsis luctuosa*), exhibiting the modification of macropod dentition characteristic of the genus (*Sthenurus*) of huge extinct kangaroos known by fossils from the "drifts" of Australia. Notices are given in this Report of fossil remains from South Africa, which have reached the Museum in former years, but so enveloped in matrix of hard rock that the characters requisite for determining the nature and affinities of the animals had not, until lately, been wrought out. These remains, it is now clear, exemplify reptilian forms; some combining characters of the crocodile, lizard, and tortoise with tusks like those of the walrus; others with a carnivorous dentition akin to that in feline and certain marsupial mammals, supported on jaws of Saurian structure and associated with limb-bones, combining mammalian with reptilian modifications.

In conclusion we may add that the following acquisitions by the Department of Botany deserve special notice: the portion of the extensive Herbarium of the plants of Madeira and the adjacent islands, formed by the late Rev. R. T. Lowe, and bequeathed by him to the trustees. This contains a series of the typical plants of Mr. Lowe's *Manual Flora of Madeira*; an extensive selection of plants from the Herbarium of the late Prof. Nolte, of Kiel, including a considerable number of plants collected by Forskahl, in the East; a complete set of Fries' *Herbarium Normale*; and a number of typical specimens of plants described by Cavanilles, Delile, Thuillier, Allioni, and others; a large collection of Indian ferns, made by Lieut.-Colonel Beddome; and a collection of thirteen hundred original drawings of Fungi, made by Mr. W. G. Smith. The arrangement of the original drawings of British plants by the elder Sowerby, together with the engravings made from them, has been completed. Large additions have been made during the year to the Herbarium of British Plants, which has become the most extensive and critically valuable public collection of our native flora, and is becoming increasingly used by British botanists. A series of duplicate Mosses from the Arctic Regions was placed in the hands of one of the Naturalists to the Arctic Expedition, to guide him in collecting plants during the expedition.

ROBERT, EARL OF SALISBURY, AND HIS SON  
WILLIAM, VISCOUNT CRANBORNE.

In the article on Hatfield House contained in the January number of the *Quarterly Review*, are some notices of Robert, Earl of Salisbury, and a vindication of his public character. Although all the Earl's contemporaries did not consider him so straightforward as does the reviewer, yet his chaplain's interesting account of Salisbury's last days (Peck's *Desiderata Curiosa*, 1, 205) shows that his conscience did not much accuse him; and shortly after his death Sir Walter Cope (who had long served him) wrote a defence of his character and conduct (Gutch's *Collectanea Curiosa*, 1, 119). The letters and papers in Hatfield House, of which such a tantalising list is given in the Blue Books which make a heading for the article in the *Quarterly Review*, doubtless throw further light on the Earl's actions in matters of domestic and foreign policy. His wisdom and affection as a father are pleasingly shown by a few original letters, to which I now draw attention. In De-

ember, 1604 (while only Viscount Cranborne), he thus writes to his son:—

"When you have ben two daies more with Sir Ph. Harbart gett him to bring you to kyss the king's feet, and retourn to your book. And when you are come to Cambridge write a letter how long you were away. I send you x. Angells w<sup>th</sup> Gods blessing. Comend my service to y<sup>e</sup> Erl of Worcester and take heed how you gallop, and how you feed. Remember my chardge y<sup>e</sup> you dyce not nor sweare."

The young gentleman was at an early age married to Katherine, youngest daughter of the Earl of Suffolk. The marriage was fully agreed on in July, 1608, and on November 8 following, Chamberlain wrote to Dudley Carleton that the young lord was going to France before Christmas, but yet should marry privately before he went. The ceremony took place shortly afterwards, but the bride being very young, the bridegroom left immediately for a continental tour, and did not return until the spring of 1610. Some of the letters by the Earl and his son during the period of the absence of the latter are now to be noticed.† The father's long letters are full of anxiety for his son's health, conduct, and acquisition of information in the countries through which he travelled. The son's short ones, in a large schoolboy hand, are evidence how the heyday of youth and freedom from restraint made writing a letter irksome to him.

The first letter of this series was written by the Earl while Lord Cranborne was at Paris, and is endorsed as of June or July, 1609. After remarking that he received letters from both of his son's attendants, commending his conduct and attention to their advice, he recommends him not to consort with the English abroad. Then, sore at the infrequency and barrenness of his son's letters, he goes on,

"If yo<sup>r</sup> father had in fowre Monthes tyme forgotten so much of his duty as (after so many benefitts dayly powred upon him as you receive) to have excused himself w<sup>th</sup> two poore Letters (of little more stuffe then, I am well, I pray god you may be so, some tyme alledging want of leysure, sometime upon the Posts going away) how do you think yo<sup>r</sup> wise grandfather would have thought of his Sonnes witt or nature? Can you that are a youthe, lack leysure to write to me yo<sup>r</sup> father, that vouchsafe you the favour to write to you, or can you make no better use of yo<sup>r</sup> witt, then to lack some matter to write eyther what you heare or what you observe in a strange place. I would you saw the letters of St John Harington, and other yong gent: who write so prettily and wittily, as men may see they gather knowledge, and learne the constitution of other States . . . Those that have gone before you have not made their fortunes by horses and dogs, but by other industries, and yet have those qualities of a gent: whereof you have none."

He advises his son to attend more to his Latin and Logic than to tennis. In the next letter (of which only the first 4 pp. are preserved) the Earl acknowledges the receipt of his son's letter of July 23, from Paris, by Sir Thomas Overburie, who reported very favourably; and he hopes his own letters shall have no more cause to speak in the style they last did. He approves the journey to Lyons, and advises him to go thence to Geneva

"to see the exercises of their religion, though I would not have you think that whatsoever is more in our church here must needs be so much because it is more in outward Ceremonie then that petty state affordeth there; I would only have you learne their inward zeale in your prayers and attentive hearing of the word preach'd, observing their avoyding licentious speech and custom of swearing." He advises his son not to go to Italy until he has perfected his French, "which I must plainly tell you I greatly despair of because I see you are in continual traffic with all the English."

\* This letter is holograph. The other letters of Salisbury noticed below are by a secretary's hand, with a few alterations by the Earl, and are signed by him.

† Some other letters by the Earl and his son of (I think) this period were not long ago sold by auction in London.

At his son's recommendation he has entered Kershaw on his roll, but only because he was his son's old friend, and will do the best he can for Mr. Sentlinger, and gives advice regarding the caution necessary in making acquaintances, and doing good turns or receiving them: and says that such are his utter dislike and his own experience of the English resort that (except the two in his son's company) he would give 10,000 crowns his son might never see an English face till he return: thinks it will be soon enough for him to be at Paris again at Allhallowtide. Bids him beware of grapes,

"for if ever you get a flux in your youth you will never recover strength or complexion again: you will think it strange to see what a change appear in Lord Windsor's face. . . . For your tennis, I wishe you to use the exercise but w<sup>th</sup> moderation, and whatsoever chollar you have cause to shew, at any time, I pray you smother it in play; for there can be nothing more basse; and if you can play and not shew anger, all men will commend you, otherwise you will be thought furious or avaricious. I pray you practise dancing, for I can assure you the Prince (whom you must serve) hath spoken much to me about it, and though he follow hunting to please the king, yet when I told him that you \* . . ."

On August 29, n.s., Lord Cranborne sent a letter from Nantes on his way to Orleans: he says that he had seen all the fair and strong towns and places on the Loire, with the castles and places of pleasure near adjoining, all which he would particularly set down in his journal and send it to the Earl at his own return to Paris. Asks whether he shall return directly from Geneva to Paris, or see in his way back some towns of Germany. On September 15 he writes from Toulouse and apologises for not answering the Earl's last letter to Mr. Lyster and Mr. Fynett, received at Rochelle: he had been unwell, and grieved at the Earl's displeasure; but the Earl's last (probably the second quoted above) had cheered him, and he promises amendment. On November 1, n.s., he announces his return to Paris, and thanks his father for his letter of September 15. He had not yet seen the King, who left Paris the day after he arrived. According to his father's command, he had sent such brief remembrances as he had made of his travels, and also the letter which the Earl desired to have returned. On November 8 Salisbury acknowledged a letter from his son dated Paris, October 28, and is pleased with his having kept a journal in French. He is evidently gratified by his son's attention in this respect, for he commends his son's expenditure at Marseilles (where he was entertained by a Duke) and also at Geneva, and bids him take this rule from himself, "that he is of a base mind that thinks money to serve for anything but for use," and offers to send some fair dogs and pretty strange parrots for presents to ladies and others. Fynett is to come over to give a *vivâ voce* account of his son's health, so that the Earl may judge whether he is fit to go as far as Venice and spend a year in Italy. Hearing that his son goes about in the town with English and French unaccompanied by Lyster or Fynett, he hopes that it is not so, except they be sick; then he goes on to excuse his care in this respect, saying—

"When I travelled first, and was 24 years old, my Lord sent w<sup>th</sup> me Mr. Richard Spencer, that lay next chamber to me, and never parted from me; to which if you will say I was not married, you may well remember my Lord of Essex, from whome Mr. Wingfield never parted, and many others may do so as well as you."

Again he entreats him to avoid English company; says that his wife is a goodly young lady, kind, modest in her carriage, refusing to come to court or London, as places she will take no pleasure in during the time of her virgin widowhood. He closes the letter with a passage which seems

\* The remainder of this letter is unfortunately wanting.

to indicate a desire that his son should have some personal graces that he himself wanted:—

"Your sister is also prettily grown, but it is you that I hearken after for that, and dare not aske, least the reports which are made of yo<sup>r</sup> stature should come short of my expectation, and yett for all my saying, come home short or long, so yo<sup>r</sup> Religion be good, your body not mared with any disorder, nor yo<sup>r</sup> mynd barren of morrall vertue, you shall lack nothing you can desire that is within my power, nor be other then most wellcome. . . ."

On the same November 8 Lord Cranborne wrote a short letter of thanks for the Earl's last letter, brought by a messenger; and on the 26th of the same month he sent his father a letter by the hands of Mr. Vane, announcing his own good health, and telling that M. de la Boderie had shown kindness to him, and speaking warmly of the attention paid to him by Mr. Beecher, servant to the late ambassador. Here comes in a letter from the Earl, then at Audley End (but otherwise undated), expressing surprise that his son should have run through Germany without seeing the courts of some of the great Princes, and rested in some of the great towns, so that he might have been able to tell something of the nature and conditions of the people and countries; and he adds, "If you have done the like in Holland then have you travelled like Da Costa that brought you the bottles."\*

Cranborne having said that he should be at Flushing on Wednesday, the Earl protests against a sea voyage in March; and wishes that he should, by way of Antwerp, make a journey to the Archduke's court, and then go to Paris to see his brother-in-law and stay there sixteen or twenty days, and be in England before St. George's day without further order from England. As to apparel, he advises him to have two suits made in Paris, and recommends him to compare his own letters with his cousin Rosse's and Lord Clifford's letters, the first for the matter and the other for the good writing, and then "to make something of his writing or nothing." From the tone of this letter it may be conjectured that the Earl's hopes were disappointed, and that his son's improvement was not continued. The next letter is in French from Lord Cranborne to "le Chevalier Howard" (doubtless the brother-in-law referred to in the Earl's last letter), who had now just returned to England, having written a letter to his friend from Calais, and in ignorance seemingly of the Earl's resolve to get Cranborne home. But, says Cranborne,

"there's no help for it; you know my intention, and I well know that you will do all you can. At least if I stay I shall have the pleasure of seeing you, in Cleves, and other of our English gallants, when we will see and learn other things than words, and thence we can go later to England."

This looks as though Cranborne thought that Howard might be the means of inducing the Earl to permit a longer stay in France. In April, 1610, one of Cranborne's instructors in French was leaving for England, and on the 5th of the month Cranborne, who is still at Paris, makes him the bearer of a short letter only acknowledging the receipt of his father's letter of March 23.

Lord Cranborne succeeded his father (*haud passibus aequis*) in 1612. There is a short notice of him by Clarendon. A. J. HORWOOD.

It is reported that the Copyright Commission has decided not to raise the question of International Copyright at all; and on the other side of the water there seems little chance of the subject's engaging the attention of the American nation this year. It is to be regretted that a year in which the Centennial Exhibition is likely to bring about the warmest feelings between the Americans and ourselves should thus be lost.

\* Bottle horses, i.e., pack-horses, are, I suppose, meant. In Sir Thomas Howard's accounts for horses bought for the Prince in 1616, I find charges for the purchase of bottle horses.



## SELECTED BOOKS.

## General Literature and Art.

- DUVAL, G. Frédéric-Lemaître et son temps, 1800-1876. Paris : Treves. 3 fr. 50 c.  
 FRENCH PICTURES IN ENGLISH CHALK. By the Author of *The Member for Paris*. Smith, Elder, & Co. 7s. 6d.  
 LUNDY, J. P. Monumental Christianity. New York : Bouton.  
 MIVART, St. George. Contemporary Evolution : an Essay on Some Recent Social Changes. Henry S. King & Co.

## History.

- CHOTTEAU, L. La Guerre de l'Indépendance (1775-1789). Les Français en Amérique. Paris : Charpentier. 3 fr. 50 c.  
 KÄRBERG, H. Bibliographie zur Geschichte der beiden Türkenbelagerungen Wiens (1529 u. 1683). Wien : Fussy. 8 M.  
 MERLE D'ACQUÉVIL, J. H. Histoire de la Réformation en Europe au temps de Calvin. T. 7. Genève : "Les Peuples du Nord de l'Europe." Paris : Lévy. 7 fr. 50 c.

## Physical Science, &amp;c.

- BERTHAM, W. Flora v. Braunschweig. Braunschweig : Vieweg. 6 M.  
 ELLIS, George E. Memoir of Sir Benjamin Thompson, Count Rumford, with Notices of his Daughter. Published in connexion with an edition of Rumford's Complete Works by the American Academy of Arts and Sciences, Boston. Macmillan.  
 GÜNTHER, S. Ziele u. Resultate der neueren mathematisch-historischen Forschung. Erlangen : Besold. 2 M. 80 Pf.  
 RABENHOF, L. Cryptogamen (Sporenpflanzen). Sect. 1. Pilze. Dresden : Kaufmann. 20 M.  
 SMITH, John. Historia Filicum : an Exposition of the Nature, Number, and Organography of Ferns. Macmillan.

## Philology.

- GRULICH, O. Quaestiones de quodam hiatus genere in Homeri carminibus. Halle : Lippert. 2 M. 40 Pf.

## CORRESPONDENCE.

## THE MEININGEN DRAMATIC TROUPE.

Sydenham : April 27, 1876.

In your impression of April 15, in the theatrical notes, the question is raised as to why, when French and Italian troupes have played with so much success in some of our London theatres, we should not also have a German troupe. I do not propose to discuss this question, but rather to remark that in all probability we shall have a German company in London in the spring of 1877, provided that satisfactory arrangements can be concluded with a London manager. There have already been reports in various papers as to the coming of this German theatre, the "Hoftheater" of the reigning Duke of Meiningen, and I am happy to be able on good authority to confirm these reports, and to prophesy a brilliant success for the "Meiningers" when they come. It is perhaps not to be wondered at that the fame of the Meiningen theatre has not yet reached England, seeing that it is only within a few years that it has become fairly established in Germany. Meiningen is one of the smaller principalities in the heart of Germany, little known to the ordinary traveller, as it possesses no special attractions, though it is a charming place in itself. There are so many good theatres all over Germany that people would hardly be attracted thither merely by reports of the excellence of its theatre, however trustworthy these reports might be. For many years it was comparatively little known even in Germany; but this can no longer be said to be the case now, since it has achieved such remarkable successes in Berlin and Vienna within the last two years. This theatre is one of the pet passions of the reigning Duke. Since the days of Lessing and Goethe the Germans have always regarded the stage as a powerful means of national education. It is in the spirit of Lessing and Goethe that the present Duke of Meiningen labours with untiring energy and earnestness to attain artistic perfection in his theatre, and he infuses that spirit and interest into all who work with him and under him to the same end. He has thrown himself heart and soul into this sphere of activity, and is becoming daily more widely recognised in Germany as the enlightened protector of dramatic art.

A true artist in every sense of the word, he enters into every detail himself, chooses the pieces and actors, designs the costumes and scenery, and superintends the rehearsals with minute care. From this we may judge that the Meiningers do not owe their reputation to particular

stars; in fact, the "star" system is in every way opposed to their principles. Their doctrine is that the value of a scenic representation consists less in the pre-eminent excellence of a part than in the perfect harmony of the whole; they have no stars—their actors are well-trained, intelligent interpreters; everyone plays the rôle that he is best fitted for, and, if not wanted for an actual rôle, performs among the mute people, so that these always take an intelligent part in the representations instead of presenting the awkward figures so commonly seen.

The light of the Meiningen theatre was for a long time more or less hidden under a bushel, until at length the Duke yielded to the persuasions of critics, connoisseurs, and friends, and sent his troupe to Berlin to try its strength with the larger and more famous theatres of the capital. It was a bold venture thus to brave the jealousy and opposition with which a little-known theatre from one of the smallest German principalities would naturally be regarded in the great capital of the Empire; but from the very first night of its appearance the Meiningen theatre was assured of victory, and that first season in Berlin, of May and June, 1874, was one series of brilliant triumphs. Everybody was talking of the "Meiningers," the papers were full of them; the Friedrich-Wilhelmstadt theatre, where they played, was crowded from top to bottom every night. The Crown Prince and Princess were among its constant visitors; in fact for those six weeks it was the rage in Berlin, and people who otherwise never set foot in a theatre were irresistibly drawn thither. It is needless to add that with so much favour the Meiningers also met with plenty of opposition and adverse criticism. Endless disputes arose between critics and connoisseurs as to the justness of their principles, the truth and artistic taste of their interpretations, the minute and elaborate attention bestowed upon every detail of costume and scenery. These questions produced much warfare, but the victory of the Meiningers was undoubted. The questions raised formed an interesting field for discussion, and some of the criticisms in the best German papers of that time are well worth reading. During that first season in Berlin Rossi was also playing there, and, naturally enough, comparisons were drawn. In the *Augsburger Allgemeine Zeitung* of May 25, 1874, we read:—

"The theatrical world here in Berlin is divided into two camps, and their watchwords are 'Rossi' and the 'Meiningers.' The celebrated Italian gave us *Othello*, *Lear*, and *Louis XI.*; the hitherto almost unknown 'Hoftheater' of the Duke of Meiningen performed Shakspeare's *Julius Caesar* and *Twelfth Night*, and Minding's *Sixtus V.* The former is regarded by some as an unrivalled character-actor, by others as a clever rafter. The latter are looked upon by one party as having attained the highest ideal of dramatic art, by the other as a well-trained but mediocre troupe of whom nobody would speak were it not that the Duke himself acts as their stage-manager."

After criticising Rossi, the same writer goes on to say:—

"As for the Meiningen troupe, though none of its individual members can stand comparison with great actors, one cannot but admire their performances, and without enquiring whether the extraordinary enthusiasm which they have aroused be altogether justifiable, we can only say that their representations are of real value to dramatic art, and that, in spite of some weak points, they produce a far more artistic impression than Rossi, with all his immense power."

In the *National Zeitung* of June 20, 1874, Dr. Adolph Schwarz devotes a long and interesting article to the Meiningers, more especially with a view to confronting the adverse criticisms of Herren Lindau and Hopfen. In the same paper, in May, 1874, we also find a series of clever articles on the Meiningen theatre, by the famous theatrical critic, Herr Karl Frenzel.

To quote one more theatrical critic, we read in

the *Neue Freie Zeitung*, of May 11, 1875 (the second Berlin season of the Meiningen theatre):—

"The performance of Schiller's *Fiesco* fully displayed what the refined and cultivated Duke of Meiningen has done for genuine drama. This noble prince may indeed be regarded as the founder of a new era in drama. . . . The Duke of Meiningen conceives dramatic art as Lessing did, as it was cultivated by the Greeks; while Herr von Hülsen, regardless of its ethical importance, looks upon it solely as an external means of transient amusement. Perhaps the severe lesson may not fail of its purpose, in which case the Meiningers would have earned the merit of having made us their everlasting debtors."

The Meiningen theatre is now commencing its third season in Berlin. Last autumn it performed in Vienna and Pesth for six weeks with the same success as in Berlin. It plays in Meiningen itself during the five winter months, and for six weeks in July and August at Liebenstein in Thüringia, a delightful little bath belonging to the Duke, who has his summer residence there. It was at Liebenstein, during four successive summers, that I became acquainted with the Meiningen troupe. The theatre there is small, and the pieces performed during the summer weeks are generally of a light nature, but there are many exceptions; among other interesting performances that I saw there, and that deeply impressed me, I may mention Shakspeare's *Much Ado About Nothing*, *Twelfth Night*, *Taming of the Shrew*; Lessing's *Minna von Barnhelm*, *Sara Sampson*; Molière's *Femmes Savantes* and *Malade Imaginaire*. The plays which had the greatest successes in Berlin and Vienna were Shakspeare's *Julius Caesar*, *Macbeth*, *Twelfth Night*; Schiller's *Fiesco* and *Wilhelm Tell*; *Die Hermannschlacht* and *Küchen von Heilbronn*, by Kleist; *Esther*, by Grillparzer; *Pabst Sixtus*, by Minding; Molière's *Femmes Savantes* and *Malade Imaginaire*; *Die Blut-hochzeit*, by Lindner; the *Erbförster*, by Otto Ludwig; and this year, for the first time in Germany, they will perform at Berlin the *Kronprätendenten*, by the Norwegian poet, Ibsen. Their personnel is large for Germany, consisting of thirty-four actors, eighteen actresses, two very talented children, who make a *furor* whenever they appear, and forty supernumeraries. Their decorations, scenes, costumes, of which they possess an enormous and valuable stock, will all be brought to London.

M. E. VON GLEHN.

## THE "KLADEOS."

British Museum : April 29, 1876.

Prof. Colvin, in his last week's letter on the Olympian marbles, is inclined to agree with the German explorers as to the figure they call the Kladeos, but does not overlook three objections which may be raised to the attribution:—(1) That there would not be room for the figure in the corner of the pediment where we know Kladeos to have lain; (2) That this statue differs in character of head from all known representations of river-gods; (3) That the small river Kladeos would probably be represented by a youthful, not an elderly and bearded figure. Of these objections, the first may be fatal to the attribution, but only if established after careful measurement. As to the second, representations of river-gods from the fifth century B.C. are rare. But among them, on the coins of Gela in Sicily, is a bearded head on bull's shoulders, with massive features and rippling beard, which bears, as Prof. Colvin assures me, a distinct likeness to the head of the so-called Kladeos, especially in eye, mouth, and beard, though differing in expression, and of course in hair, for long drooping locks would not suit a bull's neck. To the third objection I can attach but little force. The Gelas is sometimes aged and sometimes youthful. The vast river Ister usually appears in youthful form, while the comparatively small Rhodios and Hypios are bearded. The respect with which the people of Elis regarded Kladeos may have caused them to represent him in more venerable form.

PERCY GARDNER.

## THE YENISSEIAN LANGUAGES.

London: April 29, 1876.

Mr. Taylor not having succeeded in proving the Etruscan to be a Uralic, or even an Altaic language, as has been fully shown by Prof. Max Müller, Mr. Sayce, and others, I am not surprised if his disappointment causes him to see in me the reflection of his own chagrin. The authority of Prof. Max Müller, whom he quotes, whatever may be the high attainments of such an eminent philologist, cannot change the speciality of the character of the question relating to the Kot. This language would have been almost thoroughly ignored without Castrén and Schiefner, who have made a special study of it, by which they have been enabled to write a grammar and also a dictionary of this language, with comparisons to the Altaic. It seems, then, very natural that, in respect of Kot and Altaic at least, Castrén and Schiefner ought to be considered more competent than any one else. When I said that their opinion is followed by the generality of linguists, I supposed by all means that Mr. Taylor would have understood those linguists who, being special Altaists, had made a profound study of the Altaic, or of any other language which they wished to compare with it. In every science there are "specialists," who claim, and to whom is very reasonably accorded by the impartial public, the first degree of competence on subjects to which they have devoted, as has been the case with Castrén, all the energy of their scientific life. I feel confident that Prof. Max Müller would not hesitate to admit the great difference (hardly inferior to that of the Basque and the Caucasian languages) between the Kot and the Altaic, if he could spare the time necessary to the perfect knowledge of the Kot. Coming now to the differences between Kot and Altaic, differences which Mr. Taylor treats so lightly, permit me to let him know that, some years ago, I had with Schiefner, at my own house, a very interesting conversation, the result of which was that the said differences are fundamental, and such as are generally to be found between independent divisions of that great class of languages which are neither Aryan nor Semitic, and called by others "Turanian."

In fact, Mr. Taylor is very careful to avoid any reference to the peculiar formation of the gender of the Kot adjectives, which, in spite of the Kot not possessing the grammatical gender, are shaped according to the regular rules of languages possessing the grammatical one. So the word *kasak* gives rise to *kasaktu*, "sanus," speaking of a man, and to *kasakta*, "sana," speaking of a woman. This character is almost transitional between the gender and non-gender languages!—When Mr. Taylor says that the Kot conjugation differs no more from the Altaic in general than the French conjugation does from the Latin, I can only recommend him to study the Kot verbs attentively, and, if he does, I shall be very much surprised if he does not change his opinion. In the plural, the genitive, and the personal pronouns, the difference is much greater between Kot and Altaic than between the Altaic languages amongst themselves, and consequently these are also very good arguments in favour of the non-Altaic character of the Kot, whatever may be the opinion of Mr. Taylor. For what concerns the list of words given by him in English only, had he given them in the various Altaic languages, the linguistic reader would have soon discovered that their value has no great weight; for to obtain such a result Mr. Taylor has been obliged to refer to such a number of languages belonging to the different Altaic divisions that he has fully deserved the reproach made to him by Prof. Max Müller about the Etruscan, who compared him to a scholar who would have proved a language to be Aryan by explaining one word by Sanscrit, another by Greek, and others by German, or Latin, or Celtic. Besides, it is very easy to quote some important words which may be similar in Kot and in one or other of the different di-

visions of the Altaic; but such a list can only be valuable if the ten times more numerous one of equally important words which are thoroughly different from the Altaic is also given at the same time. This manner of proceeding would, indeed, enable Mr. Taylor to make anything out of anything, and as he has found, by such strange arguments, that Etruscan is Altaic, though only to his own satisfaction, in the same way we must not be surprised if he finds the Kot also to be such.

I regret having trespassed on the valuable space of the ACADEMY; but as I have no hope of overcoming the obstinacy of Mr. Taylor, I am determined, on my part at least, to close this discussion.

L.-L. BONAPARTE.

*The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.*

## APPOINTMENTS FOR NEXT WEEK.

- SATURDAY, May 6.—5 P.M. Royal Institution: "On Crustacea," by H. Woodward.  
8.30 P.M. Royal Italian Opera, Covent Garden: Production of *Tannhäuser*.
- MONDAY, May 8.—5 P.M. Royal Institution: General Monthly Meeting.  
8 P.M. Second Performance of Bach's Mass in B Minor, St. James's Hall.  
8.30 P.M. Geographical.
- TUESDAY, May 9.—3 P.M. Royal Institution: "The Comparative Geology of India, Australia, and South Africa," by Prof. Duncan.  
8 P.M. Anthropological Institute: "South Sea Islanders," by H. W. L. Ranken; "Prehistoric Names for Weapons," by Hyde Clarke; "Ethnology of the Cimbric," by Canon Rawlinson; "Hunnebedden," by Prof. Lubach.  
8 P.M. Photographic: "A Method of measuring the Diurnal Photographic Intensity of Daylight," by Capt. Abney, R.E.  
8 P.M. Society of Arts: African Meeting.  
8 P.M. Civil Engineers.
- WEDNESDAY, May 10.—3 P.M. Rubinstein's Second Recital, St. James's Hall.  
8 P.M. Society of Arts.  
8 P.M. Geological.
- THURSDAY, May 11.—3 P.M. Royal Institution: "Voltaic Electricity," by Prof. Tyndall.  
8 P.M. Historical: "Landholding in Ireland," by J. Fisher; "The Classical Literature of Iceland," by G. Browning.  
8 P.M. Mathematical: "Inscription of a Polygon in a Conic," by S. A. Renshaw; "The Representation of Imaginary Quantities by an (x,y) Correspondence," by Prof. Cayley.  
8.30 P.M. Royal Antiquaries.
- FRIDAY, May 12.—3 P.M. Mr. C. Hallé's Second Recital, St. James's Hall.  
8 P.M. Society of Arts: Chemical Meeting.  
8 P.M. Astronomical. Quekett.  
8 P.M. New Shakespeare Society: "Some Preliminary Remarks on Shakespeare's Sonnets," by Dr. B. Nicholson.  
9 P.M. Royal Institution: "On the Fundamental Principles of the Resistance of Ships," by W. Froude.

## SCIENCE.

## THE NEW MS. OF CLEMENT OF ROME.

[*The Two Epistles of our Father among the Saints, Clement, Bishop of Rome, to the Corinthians.* Now for the first time published complete, from a Manuscript of the Library of the Most Holy Sepulchre, in the Fanar of Constantinople; with Prolegomena and Notes by Philotheus Bryennius, Metropolitan of Serrhae; at the cost of Mr. George Zarifé, a gentleman distinguished by his liberality and zeal for Christian and Ancient Literature. 8vo. Constantinople, 1875.]

ΤΟΥ ΕΝ ΑΓΙΟΙΣ ΠΑΤΡΟΣ ΗΜΩΝ ΚΛΗΜΕΝΤΟΣ ΕΠΙΣΚΟΠΟΥ ΡΩΜΗΣ αἱ δύο ΠΡΟΣ ΚΟΡΙΝΘΙΟΥΣ ΕΠΙΣΤΟΛΑΙ, ἐκ χειρογράφου τῆς ἐν Φαναρίῳ Κωνσταντινopolίως βιβλιοθήκης τοῦ Παναγίου Τάφου, νῦν πρῶτον ἐκδιδόμεναι πληρεῖς μετὰ προλεγόμενων καὶ σημειώσεων ὑπὸ ΦΙΛΟΘΕΟΥ ΒΡΥΕΝΝΙΟΥ, μητροπολίτου Σερρῶν. Ἀναλώμασι τοῦ ἐπὶ φιλογενείᾳ καὶ ζήλῳ τῆς κατὰ Χριστὸν καὶ τῆς προγονικῆς παιδείας διαπρέποντος κυρίου ΓΕΩΡΓΙΟΥ ΖΑΡΙΦΗ. (Ἐν Κωνσταντινopolεί, 1875.)

(First Notice.)

THIS volume is a very interesting addition to our scanty stock of early patristic literature. From the first revival of letters Constantinople has been persistently looked

to as a chief source for the recovery of lost or missing Greek authors, sacred and profane. All the early efforts of the Popes of the fifteenth century, Nicholas V., Calistus III., Pius II., Paul II., and Sixtus IV., were directed towards that quarter. The first systematic schemes for the enlargement of the Royal Library of Paris under Louis XIV. turned in the same direction. During the active and enlightened administration of the Library by Colbert, learned travellers, missionaries, members of religious communities, ambassadors, and diplomatic agents, were warmly encouraged, and liberally assisted in their researches after manuscripts, whether patristic or classical; and Mr. Edwards, in his *Memoirs of Libraries*,\* says that "no ambassador or consul of France seems to have regarded his duties as fulfilled, unless he had become a benefactor, or at least an active agent, of the Royal Library." Nor has the French Government, even down to the days of Napoleon III., lost sight of the literary interests of France in the East, and especially in Constantinople.

Our own Government, during the embassy of Lord Elgin in 1799, commissioned Dr. Carlyle to make a thorough examination of the libraries of the East. Dr. Carlyle's researches at Constantinople, and his enquiries in what he considered the best informed quarters, were singularly unpromising. He himself did not find "one volume in Greek, Hebrew, or Latin;" and he was assured by the Patriarch of Jerusalem that "he had not the smallest idea that any Greek MSS. existed in the Seraglio, or any other repository belonging to the Sultan."†

But it was above all in the universities of Germany and Hungary that the hopes of discoveries at Constantinople were entertained. It had long been known that the splendid library collected by Matthias Corvinus, King of Hungary, had been pillaged by the Turks at the siege of Buda-Pesth in 1627; and it was believed that the contents, as a whole or in great part, had been carried away to Constantinople, and that they were still lying neglected and unknown in the Library of the Seraglio. A succession of scholars within the last thirty years had vainly attempted to resolve the problem, including, in the last instance, a semi-official deputation from the Academy of Pesth; but in the year 1863-4, through the active exertions of the Austrian ambassador, M. Dethier, the Director of the Austrian School at Constantinople, obtained permission to make a complete and leisurely examination of the Seraglio Library, the result of which is fatal to all hope of any important accession to the existing stores of ancient literature from the MSS., whether Corvinian or others, still preserved in the Seraglio. M. Dethier made a detailed report to the Academy of Pesth. The total number of Corvinian MSS. in the Seraglio is only sixteen, and of these not one contains a single line of ancient literature not already known and published.

But although among the libraries of Constantinople the Seraglio collection had been turned to with the highest hope, especially as to the recovery of profane literature, bibli-

\* I., 272.

† *Memoirs relating to European and Asiatic Turkey*, quoted *ibid.*, i. p. 32.



cal and patristic scholars looked with more interest to some others of the numerous, although limited collections which were known to exist in the city of the Sultan. Of these we are only concerned for the present with one—that of the Most Holy Sepulchre (Παναγίου Τάφου) in the Fanar (Φανάριον) or Greek quarter of the city. So far back as 1856, a report on this Library, by M. Guigniant, was read at the Academy of Inscriptions, in which the same unsatisfactory results as to remains of classical literature were detailed. But as to the promise of this Library in the department of sacred letters, M. Guigniant's report, while it underrated the interest and value of this class of literature, was much more encouraging.

"Unfortunately," says M. Guigniant, "these MSS. comprise little besides Homilies, Prayers, Theological and controversial Treatises, written at times not very remote from our own; Acts of Councils; translations from Latin or Italian into modern Greek; Grammars, Nomocanons, rhetorical and logical compends. The ancient authors, all long since published, are few in number, and such as occur are for the most part modern and imperfect copies. But if the Library of the Holy Sepulchre offers little aid to classical literature, it is rich in documents of every kind that throw new light on the history of the Greeks after the fall of the Byzantine empire."

The volume whose title is prefixed to these columns is, so far as we know, the first result of the hopes embodied in this report, and all lovers of patristic studies will agree in regarding it as of very great interest and importance. The history of these Epistles of St. Clement of Rome is a very strange one. The pre-eminent position of the writer, as a contemporary and disciple of the Apostles and bishop of Rome, secured for his letters from the first the very highest interest and authority. They were read (at least the first of them) during the public service, not only in the churches of Corinth, to which they are addressed, but in very many others, according to Eusebius and St. Jerome; and the first epistle continued, down to the time of Photius, to be held of the very highest authority. Nevertheless although it might have been expected to have its chiefest interest in the West, there is no evidence of its having been translated into Latin during this earlier period. At all events, from the time of Photius it disappeared altogether; and it remained entirely unknown, whether in a Latin version or in the Greek original, down to the seventeenth century. Even then it was only recovered to the world by means of a single MS., and that in an imperfect and mutilated condition.

The MS. from which the two Epistles of St. Clement of Rome were first printed is the celebrated Codex Alexandrinus. It is scarcely necessary to say that this MS. was presented to Charles I. in 1628 by Cyrillus Lucaris, the Greek Patriarch of Constantinople. It is of course chiefly known as a Biblical MS.; but St. Clement's Epistles are appended to the books of the New Testament, and are of the same date and written in the same character. The first Epistle begins at p. 159 of the MS. and extends to p. 168; but it is plain that between the pages now numbered 167

and 168 a gap exists in the MS., and for a time considerable doubt existed as to the extent of the deficiency. This, however, is now clearly ascertained to be but of a single leaf. In the second Epistle a similar break appears at the end of the page numbered 168.

From this well-known Codex the text of the two Epistles of Clement was printed in 1633, by Patrick Young (latinised *Junius*), the King's librarian; and no other text or fragment of text \* having been discovered, this edition of 1633 has been the basis of all the subsequent texts, as well of separate reprints of St. Clement, as of those comprised in the collections of Cotelier, Ittig, Coustant, Russell, Gallandius, Hefele, Jacobson, Dressel, and Hilgenfeld. Up to the present time it has been regarded as unique, and probably as much has been done to secure accuracy as it is possible to do with a single text. Besides the original transcript of the MS. by Young, which was made with great care, the MS. has been repeatedly collated since that time, as by Mill, by Grabe, and by Jacobson. A careful photograph was taken by Sir Frederick Madden in 1856. It was again examined by Tischendorf and printed in facsimile in the Appendix of his Codex Sinaiticus; and it was subjected to a new and most elaborate collation in 1869 for the separate edition of Dr. Lightfoot, whose text is in the main adopted in the new edition of the *Patres Apostolici*, now in course of publication at Leipzig under the direction of Gebhardt, Harnack, and Kahn.

Such being the history of the present text of these celebrated Epistles, the interest of patristic scholars was excited in the highest degree by an announcement in the commencement of 1876, in Schürer's *Theol. Literaturblatt*, of the discovery of a new text of Clement's Epistles, containing the portions which are missing in the Codex Alexandrinus. This text was printed at Constantinople in the last days of the year 1875. It forms about 200 8vo. pages, and is accompanied by an elaborate Introduction of nearly equal length, and by copious annotations. The annotations, as well as the Introduction, exhibit, if not much critical originality, at least great familiarity not only with the Latin, Italian, French, and German languages, but also with the whole of the literature of the subject of the Clementine Epistles. Both Introduction and notes are written in Greek, and its style appears, in all respects, creditable to the classical revival of the ancient language among the scholars of the present generation.

The editor is Metropolitan of Serrhae, in Macedonia, and bears the historic name of Bryennius (Philotheus). He does not enter into the circumstances of the discovery of the MS.; but his account of the MS. itself is very precise, and a facsimile of the text is appended to the volume.

The new text of the Clementine Epistles

\* Blum (*Iter Italicum*, ii. 179) reported that a palimpsest at Ferrara contained portions of these Epistles; but Tischendorf found on examination that the fragments were of an ancient *Life* of Clement, not of the *Epistles*. See Preface of the Appendix Cod. Sinaitici, p. xv.

is one of several works contained in a MS. on vellum, in 8vo, of a hundred and twenty pages. The volume is numbered 156, and is preserved in the library of the Patriarch of Jerusalem, called the Library of the Holy Sepulchre, in the Fanar at Constantinople. The writer, adopting a not uncommon formula of his age, describes himself as "Leo, notary and sinner;" and his MS. dates from the middle of the eleventh century, having been finished in the month of June in the year 1056. It is thus by some five hundred years more modern than the Alexandrian Codex.\*

The Clementine Epistles, as has been said, form but one of several treatises contained in this volume. It contains, besides, a portion of a Synopsis of the Old and New Testament by St. John Chrysostom; the Epistle of Barnabas; the so-called "Doctrina Duodecim Apostolorum;" and, lastly, the twelve Epistles usually ascribed in Greek MSS. to St. Ignatius: viz., the seven which are ordinarily received as genuine, and the five spurious Epistles;—namely, that to Maria Cassabolites (together with her letter to Ignatius), and those to the Tarsians, to the Antiochians, to Hero the Deacon of Antioch, and to the Philippians. It is hardly necessary to add that of the remaining three pseudo-Ignatian Epistles, which have hitherto been known only in what professed to be a Latin version, there is no trace in the new-found MS.

The Introduction, in addition to what bears upon the recently discovered MS. of the Clementine Epistles, contains a long dissertation upon the various historical questions connected with the person of St. Clement, and especially with the order of his succession among the early bishops of Rome, and, indeed, with the whole subject of the well-known *Clementina* and *Recognitions of Clement*. On these subjects it will easily be understood that M. Bryennius, an Archbishop of the Greek Church, takes very decidedly the anti-Roman view;† but he brings forward nothing at all new, his essay being chiefly a *résumé* of the recent investigations of Western historians upon these questions, especially in Germany.

The real interest of the Introduction lies in the light which it throws upon the new text of the Epistles, as compared with that derived from the Codex Alexandrinus. It is impossible not to speak highly of the care which has been bestowed upon the text by the present editor. With the exception of Dr. Lightfoot's quite recent edition of the Epistles, and of the new text in the edition of the *Apostolic Fathers*, by Gebhardt and his associates, which is still in course of publication at Leipzig, M. Bryennius appears to have had before him every existing edition of the Clementine Epistles. It is to be regretted that he had not, further, an opportunity of consulting the photograph of the Codex Alexandrinus, or Tischendorf's facsimile of it in the Appendix of the Codex Sinaiticus; but as regards the materials at his disposal, he has left little to be desired. In the notes attention is called to

\* It is mentioned by the editor (p. 147), as a peculiarity of this MS., that it is never found subscribed to the dative case.

† See Prolegomena, p. μστ'.

the most striking *variantes* of the new text; and a long catalogue is appended, as well of the gaps in the existing text (as printed by Hilgenfeld) as of the erroneous readings for which the new MS. supplies a correction.

C. W. RUSSELL.

### SCIENCE NOTES.

#### GEOLOGY.

AMONG the minor contributions to geological literature during the past month the first place must undoubtedly be accorded to Mr. John Evans's Address delivered on recently retiring from the Presidency of the Geological Society of London. Including the obituary notices by which it is prefaced—notice which are painfully numerous this year—the Address occupies some seventy pages of the Society's *Journal*. After referring to the recent advances in our knowledge of Solar Physics Mr. Evans points out their bearing upon our conception of the pristine condition of the earth, and refers to some of Mr. Lockyer's spectroscopic researches in support of the view that the fluidity of volcanic products is the result of the earth's original heat rather than the effect of recent mechanical or chemical causes. Reference is then made to some of the discoveries of the *Challenger* Expedition, so far as they tend to throw light upon rock-formation; while the geological results to be expected from the Arctic Expedition are not left unnoted. Prof. Heer's researches on the Miocene flora of the Arctic regions led him to conclude that no re-arrangement of the relative position of land and water could produce the climatic conditions necessary for the support of such a flora in such a locality. Should the Arctic Expedition find a similar flora extending to latitudes still nearer the Pole, it appears to Mr. Evans that geologists will be driven to the acceptance of the hypothesis that the earth's axis of rotation has changed its position, our astronomers to the contrary notwithstanding. This is a point on which Mr. Evans has before insisted, and he now brings forward new and ingenious arguments in favour of such an assumed change in the position of the earth's poles. After touching lightly upon certain points in stratigraphical geology and palaeontology, Mr. Evans concludes his excellent address by criticising the Sixth Report of the Rivers' Pollution Commission, and draws attention to the disastrous results which would fall upon a large extent of country if the Commissioners' scheme for supplying the metropolis were carried out.

LUNAR Geology formed the main subject of Mr. Mellard Reade's presidential address to the Geological Society of Liverpool; an address which has since been published under the title of *The Moon and the Earth* (London: Hardwicke and Bogue). The data at our disposal for speculating on Lunar Geology are of course extremely scanty, but Mr. Reade has ingeniously made the most of them. As the moon has no atmosphere, and as her surface is destitute of water, it might be assumed that lunar scenery would not offer evidence of denudation. Such an assumption is confirmed by Mr. Reade's study of the surface of our satellite. He concludes that the geology of the moon differs markedly from that of the earth, in that it is destitute of sedimentary rocks; that the surface of the moon presents no marks of denudation; that there never has been either an ocean or an atmosphere to the moon; that in the absence of steam there would be no volcanic ejecta; and that the rocks of the moon are not folded and contorted, like ours, but simply fissured by secular shrinkage.

Two numbers of a new volume of the *Bulletin* of the United States Geological Survey of the Territories have recently been issued. While the primary object of the survey is of course geological, the ancient remains of the former tribes

of Indians have by no means been neglected, and the first number of the new volume deals mainly with these antiquities. Mr. W. H. Holmes describes the ruins in south-western Colorado, where a large region, though now half desert, must at one time have supported an extensive population. Indeed, scarcely a square mile is without its ruins—the remains either of agricultural settlements along the valleys, or of cave-dwellings in the bluffs of the Cretaceous shales, or finally of cliff-houses or fortresses perched upon almost inaccessible heights, and built clearly as places of refuge and defence. Mr. W. H. Jackson describes the ancient ruins scattered through the San Juan basin, in Arizona and Utah; while the human remains collected among these ruins are noticed by Dr. Emil Bessels, and the associated works of art by Mr. E. A. Barber, who also contributes a short article on the Language and Utensils of the Modern Utes. While the ethnologist rather than the geologist will be interested in the part of the *Bulletin* just noticed, the succeeding number may be handed over to the zoologist. It consists, in fact, of two valuable but technical papers by Mr. Robert Ridgway—the one entitled "Studies of the American Falconidae," and the other on the "Ornithology of Guadeloupe Island." Some fossil beetles from the Tertiary deposits of the Rocky Mountains have been recently described by Mr. Scudder. The specimens are of much interest as being the first Coleoptera obtained from the Tertiaries of the United States, and, indeed—excluding a few doubtful specimens—the first distinctive American beetles from any formation. Preliminary descriptions of more than thirty species are given in the *Bulletin*, and complete descriptions, with illustrations, will appear in a special work which Mr. Scudder is about to publish.

Is there such a thing as Eozoon? This is the question which Herr Otto Hahn seeks to answer in a paper recently published in the *Württembergische Naturwissenschaftliche Jahreshefte*, and translated by Mr. W. S. Dallas in the April number of the *Annals of Natural History*. The author has examined a large number of sections of ophalcalite or serpentinous limestone, including some undoubtedly genuine eozoal specimens from Canada. His studies lead him to conclude that the structure called Eozoon is not organic, and he asserts that the so-called "canal-system" can be paralleled in the gneissose rocks of Mont Blanc and the Black Forest. This anti-eozoal paper will not be unwelcome to Messrs. King and Rowney, of Galway, who have always sought to explain the apparent organic characters of Eozoon by reference to mineral structures. These gentlemen have contributed to the April number of the *Philosophical Magazine* a paper "On the Serpentine of the Lizard," in which they refer the genesis of this beautifully-variegated rock to the chemical alteration of other rocks or minerals. According to them, the intersecting masses of serpentine at the Lizard appear to have been originally igneous injections, while the bedded masses were argillaceous or arenaceous sediments which became converted into hornblende-schists, gneiss, and other rocks. The authors call attention to the striking simulation of organic forms by certain mineral structures in the Cornish serpentine, and illustrate their remarks by an attractive coloured plate.

WE have received a descriptive Catalogue of a collection of rocks, minerals, and fossils, to illustrate the geological characters and mineral resources of the colony of Victoria. The collection is to be exhibited in Philadelphia, and comprises nearly nine hundred specimens. Each of these is carefully described, and in some cases additional value is given to the descriptions by the insertion of original analyses.

MR. SHARP has issued a second edition of his *Rudiments of Geology* (London: Stanford). The volume has grown from 126 pages in the

former edition to 204 pages in the present issue. But, what is far more important, the quality as well as the quantity of the matter has been considerably raised. Indeed, the work has gone through a thorough revision, some parts having been entirely re-written. It must be confessed that this was much needed, for certain portions of the earlier edition were far from satisfactory. In its amended form, however, the work appears to be well adapted to the wants of the beginner who is about to make a start in geology, while certain parts may be consulted not without profit by the student who has already made some advance in geological learning.

#### METEOROLOGY.

*International Meteorology.*—The following brief notice of the recent meeting has appeared in the *Times*:—The Permanent Committee of the Vienna Meteorological Congress has just held its third meeting in London, which lasted from the 18th to the 22nd inclusive. The members present were Prof. Buys Ballot (Holland), President; Profs. Bruhns (Germany), Cantoni (Italy), Mohn (Norway), Wild (Russia), and Mr. Scott. Prof. Jelinek (Austria) was unfortunately absent owing to ill-health. Among numerous subjects which came up for consideration it appeared that the scheme for publication, in a uniform manner, of actual observations and monthly results from a limited number of stations in each country, which are to be considered as international, had been already accepted, almost without exception or suggestion of amendment, by all the countries which had been represented at Vienna. It is hoped that this measure will ultimately tend to bring about uniformity in hours and methods of observation. In weather telegraphy it was resolved to calculate gradients in the metric scale, as millimètres per one degree (sixty nautical miles). In this country they will be referred to English units. It was not found practicable to endeavour to introduce uniform hours for observation in weather telegraphy in Europe at present. As to weather charts, a proposal for the exclusion of all meridians except that of Greenwich was postponed to the next Congress. It was resolved to take advantage of that meeting to attempt to effect the comparison of the principal standard barometers by means of travelling barometers, to be conveyed to the place of meeting and left there for a considerable time. It was recognised as impracticable at present to create an International Meteorological Institute, and consequently it was decided that international investigations must be carried on at the expense of individual nations—other nations to be requested to furnish materials, as far as possible, in a useable form. A list of upwards of 200 subscribers to the international synoptic weather-charts of Captain Hoffmeyer was announced. Resolutions were adopted in favour of the establishment of stations on high mountains, and in distant localities, and M. Weyprecht's proposition for a circle of observing-stations in the arctic regions round the Pole, was recognised as scientifically of high importance, and deserving of general support. With reference to universal instructions for observations, it was stated that no general form of instructions could be drawn up to suit all climates, and it appeared to the committee that the instructions recently prepared in the German, Russian, and English languages respectively, as well as in Italian (as soon as some contemplated modifications shall have been introduced), were sufficiently in accordance with the requirements of the Vienna Congress. It was hoped that ere long French instructions of the same tenor would be issued. It was announced that the Italian Government was prepared to invite the next Congress to meet at Rome in September, 1877, and the proposal was most gratefully accepted. In preparation for this meeting a number of reports on the present state of the different departments of the science are called



for from various meteorologists. The questions to be treated in these reports are mainly instrumental, and they are of great importance in the present state of the subject. The detailed report of the committee will be published without delay.

**Atmospherical Pressure over the Atlantic.**—The Dutch Meteorological Institute has published tables of the mean barometrical readings over the Atlantic, based on about 300,000 observations, a number which Prof. Buys Ballot admits to be quite insufficient to show the entire conditions. He points out, however, that if sailors will only compare their readings at any place with the mean values which he gives, they will find that if the two accord they may expect the normal direction of wind, determined by the normal distribution of pressure; and that if their own barometrical readings diverge from the average for the place they will experience winds differing from their normal course, in accordance with such divergence.

**Lieut. J. E. Cornelissen.**—Marine meteorology has sustained a heavy loss of late in the sudden death of the well-known head of the Marine Department of the Royal Meteorological Institute of Utrecht. He had been for sixteen years the right-hand man of his chief, Professor Buys Ballot, and his name is identified with most of the publications of the Institute in the department of Ocean Meteorology. At the time of the Maritime Conference in London in 1874, he won all hearts by the cordial geniality and frankness of his manner. His place will be very hard to fill. We regret to learn that he has left a wife and family in very bad circumstances.

**Meteorology of Iowa.**—In our number for November 6 we noticed the organisation which has been set on foot by Dr. G. Hinrichs for the study of the local climate of this State. We regret to see from his *Weather Review* for April that the Appropriation Bill for the service failed to pass the State Legislature owing to the absence of a House sufficient to pass a money Bill on the last day of session. The question is thus postponed for two years. We are glad to see that he has not lost heart, but stirs up his observers to continue their efforts. His forecasts in his "Decade State Reports" are very bold and appear to be fairly successful.

**Diminution of Rivers.**—Prof. Wild has submitted to the St. Petersburg Academy a communication on Herr Wex's Report on the decrease of rivers and increase of floods in modern times, noticed in the ACADEMY on May 1, 1875. He points out that, while there are differences of opinion in Germany on the question, there can be no doubt that the reckless clearing of forest land which has been and is still going on on the banks of Russian rivers, such as the Volga, cannot but tend to render the region cleared a rainless desert and produce most serious modifications of the physical geography of Eastern Europe.

**Origin of Storms.**—This subject has been the theme of numerous papers this spring; in the first place Dr. Hellmann, in a letter to Prof. Mohn, which appears in the *Austrian Journal* for April 1, criticises the views of the latter gentleman on the origin of the greater barometrical depressions recently noticed in these columns, and states that he prefers Prof. Mohn's previous views as explained in his *Grundzüge der Meteorologie*, to which we must refer the reader. Other contributions to the history of the subject are found in the *Comptes Rendus*. We have on several occasions noticed the views of M. Faye, who supposes that the origin of cyclones is to be sought for in the upper regions of the atmosphere, and that the cyclones are descending vortices, instead of ascending ones as generally believed by meteorologists. M. Faye has taken the account of the Hallsberg Tornado (ACADEMY, February 5), and endeavours to show in two notes to the French Academy that the phenomena afford an indisputable proof of his theory. This has called forth a

spirited rejoinder from M. Hildebrandsson, of Upsala, the original describer of the tornado in question, an ardent advocate of the upward motion theory, who is also well known for the attention he has paid to upper currents and the movements of cirrus clouds. Dr. Hildebrandsson points out that from the same circumstances he draws conclusions different from those of M. Faye, who has ignored the facts which militate against his own special theory.

**Climate of the Polar Regions.**—In the *Austrian Journal* for April 15 Dr. Hann gives an analysis of the meteorological observations taken in Spitzbergen, 1872-3, by the Swedish Expedition, and published by Dr. Wijkander, and on the coast of East Greenland by the German Expedition in 1869-70, published by Capt. Koldewey. In the present interest attaching to the Arctic Regions, and with the possibility, if we may not say prospect, of M. Weyprecht's proposal for Arctic physical observing-stations being carried out to some extent, such a paper as the present is most useful.

### MEETINGS OF SOCIETIES.

#### LINNÆAN SOCIETY.—(Thursday, April 20.)

G. BENTHAM, V.P., F.R.S., in the Chair. H.B.M.'s Consul at Zanzibar, Dr. J. Kirk, communicated a note (in a letter to Dr. Hooker) respecting the identity of the living Copal Tree, *Trachylobium Hornemannianum*, with that which yielded the gum "Animi," now found semi-fossil in East Africa. Characteristic parts of the plant which yielded the latter afford evidence of its similarity to the former one. The superior qualities and market value of "Animi," he thinks, are due to changes produced by its long lying underground. "On the African species of the genus *Coffea*, Linn.," by Mr. W. P. Hiern. As now restricted this genus belongs to the Old World, attributed American species being referred to other genera. Out of seven Indian species one formerly was cultivated, but has been superseded by African plants. The author distinguishes thirteen species as indigenous to the African continent, and two to Mauritius and Bourbon. Of the former, two kinds are found in East and Central Africa, the remainder ranging along the West coast. The ordinary commercial coffee, he shows, grows wild in Abyssinia and other parts of Africa; and as to the celebrated Mocha coffee, he regards it as but a doubtful variety of the ordinary sort. A technical description is for the first time given of Liberian coffee, *C. liberica*. This only recently has acquired importance, having been introduced into England in 1874 by Mr. W. Bull, the horticulturist. Already, however, its fame is spreading far and wide among coffee-planters, especially those of Ceylon. Its introduction there has been regarded as a great boon, and justly so; its qualities far surpassing any kind hitherto known. This undoubted distinct species of coffee is robust, hardy, and very productive. It is large-leaved and big-berried, and the latter in flavour and aroma are very superior to the common *C. arabica*. As it thrives at lower altitudes and in districts inimical to the latter, its commercial importance hereafter is likely to be very great. Other useful qualities attributed to it time and experience may test. A paper "On the Classification of *Narcissus*" by Mr. Shirley Hibberd was announced. Mr. Thaiselton Dyer read a note "On the Plant Yielding Latakia Tobacco." He considers that this is produced by a different species from the Turkish, and that, as imported into this country, it consists of the flowering twigs made up into bundles, which have been smoked with pinewood. Then followed a technical paper "On Polynesian Algae," by Prof. Dickie, and one "On the Freshwater Algae of Kerguelen Island," by P. F. Reinsch.

#### ANTHROPOLOGICAL INSTITUTE.—(Tuesday, April 25.)

COL. A. LANE FOX, President, in the Chair. Dr. Comrie, R.N., exhibited his collection of weapons and articles of domestic use from New Guinea, and added several particulars to his previous remarks. Mr. A. Tylor, F.G.S., read a paper on the "Origin of Numerals." He held that inventive thought had always an object-origin, and mentioned measures of length, as pace, foot, hand, &c., as having such a

source. Also, in the Ptolemaic hieroglyphics a minute, or second, was shown by an eye winking, answering to "the twinkling of an eye." Illustrations of the Abacus and mode of calculating by it were exhibited, and shown to be in principle the origin of the modern calculating machine. The dream of a universal language has been realised as far as numerals and arithmetical figures are concerned, and this is due to their origin. A paper by Mr. A. L. Lewis was read on "Some Apparent Coincidences of Custom and Belief in Chaldaea and other Countries." He alluded among other points to the marks of finger-nails upon the terracotta deeds that had been discovered at Nineveh. They appeared to him to answer to the practice of touching the seals of legal documents with the finger. As regards the belief of the Assyrians in immortality, souls were either united with the sun or descended to "Bit-Edie." Anwn, the country of the dead in like manner among the Kymry, was situated in the lower regions at the going down of the sun in the west. The children of Anu, or the sky, in Assyria may be compared with "Cum Anwn," "Spirit," believed in by the Kymry. Among the Assyrian gods Hed answered to the Lycian deity "Hu." Civilisation appeared to originate with the Turanians, the Semitic race merely succeeding to it. The President, Mr. A. Smeo, Mr. Distant, and others, took part in the discussion.

#### ROYAL SOCIETY.—(Thursday, April 27.)

DR. J. D. HOOKER, President, in the Chair. The Bakerian Lecture (on the "Gaseous State of Matter") was delivered by Dr. Andrews, F.R.S.

#### CHEMICAL SOCIETY.—(Friday, April 28.)

A SPECIAL meeting was held on Friday, April 28, at which Prof. Andrews, F.R.S., delivered a most interesting lecture on "Certain Methods of Chemical Research." In the course of the lecture he exhibited and described the various apparatus employed by him in his researches on the heat developed during chemical combination; in his experiments on ozone and on the relation between the pressure and tension of matter in the gaseous state, giving many most interesting and valuable details of the precautions necessary to be employed in experiments of this kind. At the close of the lecture he exhibited the striking experiment of the action of heat on liquid sulphurous anhydride in causing it to pass into the "intermediate state," in which it is neither liquid nor gaseous.

#### PHYSICAL SOCIETY.—(Saturday, April 29.)

PROF. GLADSTONE, Vice President, in the Chair. The Secretary read a communication from Sir John Conroy, Bart., on a simple form of Heliostat. The defect of Fahrenheit's Heliostat, in which the beam of sunlight is deflected by a mirror moved by clockwork in a direction parallel to the axis of the earth, and then in the required direction by a fixed mirror, consists in the great loss of light. The author substitutes two silvered mirrors for the looking-glasses usually employed, and he has shown that the loss of light with this arrangement is less than when the light is once reflected from a looking-glass. Mr. S. P. Thompson, B.A., B.Sc., then made a second communication on the so-called "Etheric Force," and described some experiments which he has recently made in the Physical Laboratory at South Kensington on the subject. The name was given by Mr. Edison, the inventor of the Motograph, to the sparks obtained when a conductor is presented to the core of an electromagnet, the coils of which are traversed by an intermittent current. The results of the experiments conducted as originally described not proving satisfactory, various other arrangements were tried, and it was found that if the secondary current from an induction coil be used instead of a current direct from the battery, the effects are much more marked. When the induced spark was thus diverted either wholly or partially into a short coil which was insulated very perfectly from the core inside, a spark about half an inch in length which had a decided effect on the nerves could be drawn off from the core, and this was sufficient to illuminate a small vacuum tube. The spark, however, does not exhibit the usual signs of polarity. It was shown by observing the illumination thus produced with a rotating mirror, that the discharge is in reality a reciprocating one, each spark returning on its path after a

minute interval of time. Under certain conditions it is also possible to charge an electroscope either positively or negatively by means of the spark; and Mr. Thompson has shown that the spark ignites a jet of gas, but fails to deflagrate metallic wire or ignite gunpowder. From the above and other experiments, which will be exhibited on a future occasion, the author concludes that the cause of the phenomena is obvious, and that the hypothesis of a new force is unnecessary. Prof. McLeod referred to a paper on the same subject which appeared in the *Chemical News* of April 28, by Messrs. Houston and Thomson. Mr. David Ross, B.A., enquired the tension of the Leyden Jar arrangement used in the experiments; but Mr. Thompson pointed out that it would be very difficult of determination, on account of the rapid change of the spark from positive to negative.

## FINE ART.

### FLAXMAN.

*The Drawings of Flaxman in University College, London.* Autotypes from the Originals. With Essay by Sidney Colvin. (London: George Bell & Sons, 1876.)

FLAXMAN was one of those men fortunate in being valued by the best minds of their own generation; unfortunate only in being valued sometimes for work not actually their highest. An ungracious act and an ungracious word from the great Sir Joshua—the act, the refusal to give the youth the prize which had been confidently looked for; the word, the rough statement that the young man had ruined himself now that he had chosen to marry—these are perhaps the only things to mar the harmony of praise and encouragement which surrounded that gentle spirit from boyhood to age. And Sir Joshua—be it remembered—was never a master of criticism. He was a master of painting, and a master of words—his literary style, that is to say, was upon the best level of his own generation. His instinct in judging of the work of times past was good enough to point him to the masters of Italy. He threw himself, says Mr. Ruskin, at their feet, “and rose from their feet to share their crown.” But he was not always at the feet of the greatest; and in judging of contemporary work his instinct was more markedly at fault. The landscapes of “Mr. Gainsborough” were not poetical enough for him; and that *main malheureuse* which he showed twice in his ways with Flaxman was, one takes it, something of an index to a want of appreciation of the supreme qualities of Flaxman’s art. But generally Flaxman was valued. Schlegel eulogised him. Canova admired him. Cowper held it “a pleasing honour” to be illustrated by him. Romney was helpful to him. Stothard loved him. Blake knew him, and did not quarrel with him.

No one deserved appreciation more than Flaxman, for no one admired more widely and discerningly than he did. He wisely valued his contemporaries. He learned from classic art more than any one else, because he had more of its spirit. He learned something from the Renaissance; but his lectures point out, and are about the first to point out, the merits of Italian sculpture before Michael Angelo. He saw the beauty of the work of primitive schools, then too much ignored. Thus, he was a fine critic, but not happy in expressing himself in words. His appreciation of a work of art was felt more

when he drew a thing than when he talked about it. Sometimes in copying art he idealised it. Thus, he gave to the ornate work of the late Renaissance some quality of fineness, distinction, and purity, which belonged of right to a higher time, and to his own genius.

The character of his own genius—misconceived, though hardly underrated, in his own day—is apt still to be a little misconceived in ours. He was not all Greek. More even than any men of the Italian Renaissance he had, indeed, the severity and restraint of Greek art. He had severity, but it was tempered by sweetness. Negatively, he was Greek in that he rose hardly more than Stothard did to conceptions of pure horror. And these hardly belong, it may be said, to the classic mind, wherever that may appear. They are mediæval. They are for the Gothic architects. They are for Victor Hugo in *Notre Dame de Paris*. They are not for Ingres or Flaxman. Positively, he was Greek by his dominating sense of a whole, and not of parts; by the purity and simplicity of his lines; by his economy of means; by his assured expression of the figure in repose or action. Flaxman was Greek in these things, and by his very reticence and restraint more classic in spirit, though not in fulness of accomplishment, than the men of the Italian Renaissance: Rafael himself, and Marc Antonio, his interpreter, most Greek of them; or Mantegna, who carried into sometimes classic forms a vehemence of action passionate and personal. Compare, for instance, Flaxman’s treatment of a dance, whether it be the exquisite crossing of girl and youth in the second study on the second sheet of the designs before us, or the quaint rapture of the uplifted hands of girls in the ninth study on the twelfth sheet—a study of girls whose unalloyed innocence in physical action only Luca della Robbia, beside Flaxman, could have conveyed—compare these, I say, either or both of them, with a splendid dance of the Renaissance, *Dance of Damsels*, robust and abounding in the joy of life—a print attributed by last-century criticism to Zoan Andrea: more recently to Mantegna himself. Looking at the two together—at Flaxman’s pure grace first—what is classic seems to have gone out of the Renaissance, and Mantegna is halfway towards the exuberance of Carpeaux.

Mr. Colvin has well pointed out that Flaxman did not fail, as far as concerns his designs, where simple violence was needed. His command over the movement and anatomy of the figure served him in sufficient stead for this; he did this as well as others—others as well as he—but of horror and passion he was no exponent at all. Of individual character he was not a great exponent. The abstract treatment of the human figure in grace or strength was that of which his science and his taste made him most completely the master. He worked in three branches of art; one at least of these excluding what was most personal about him. He modelled for Wedgwood; he drew designs for the poets; he gave himself to sculpture. Now the Wedgwood designs, albeit admirably correct, were probably little fitted for the material destined

to be used. No one could have done better service than Flaxman in the capacity in which he was employed, in his youth, by the great potter. But Mr. Colvin is probably very right in holding, in face of popular opinion to the contrary, that it was a mistake to try to give to the product of the potter the quality of an engraved gem. It is not by this work that Flaxman’s fame will live, when a freak of fashion, strong in his own time, and revived in ours, shall have passed away.

Of Flaxman’s work in sculpture, much is incomplete; most has come to us more or less through other hands; it conveys comparatively little of the actual execution, though much of the sentiment of the master. There remain—and this is the third branch of his work—Flaxman’s designs. In the books, they are no more absolutely his own than are the monuments in marble. An engraver intervened, came between the thought of the artist and its published expression with no such faithful hand as Marc Antonio’s when he translated and multiplied Rafael. But the original drawings are themselves accessible; drawings for work of all kinds; not even chiefly for the published illustrations; they abound in many collections, and of these among the finest and largest is that purchased through the agency of Mr. Crabb Robinson for University College, in London. These designs—prefaced by an essay of Mr. Colvin’s, which has given us much pleasure and instruction—are reproduced in the large folio volume before us, with certain deficiencies indeed, but, on the whole, with success. No other method, it is safe to say, would multiply for us with even as much sureness these faint, delicate, and splendid things. One cannot at any moment have access to the originals, and it is a boon to be able to refresh one’s memory with these reproductions; they bring up so forcibly the immense fertility, the infinite grace, of the master. And they reveal what, if these drawings did not exist, would only be revealed more imperfectly by an inspection of his monuments in the cathedral and country churches of England, the dominating sentiment of Flaxman’s art, the mainspring of his work. Another great learner from the elder world, the painter Ingres, brought from the study of that world a science quite as unfailing; but of dominating sentiment, that was his alone, there will perhaps be little to remember. Flaxman had an invention of happier and perpetual flow, and his invention was ever at the service of a very personal sentiment. That was the domestic sentiment, common indeed in a sense to him and his contemporaries, but cherished by him with a strange and special union of noble tenderness and dignified reticence. In Italian Art *Pietà* meant first the pity of one mother for one dead Son, and then, they tell us, of all mothers for all dead sons. In Flaxman’s art, the love and tenderness of the home and the sorrow at the grave ceased to be narrow, local, English—became general and wide. He expressed in large abstract forms, though with infinite variety, with increasing profundity, the joy of human relationship and the pain of loss.

Now, the designs here show all that



dominating sentiment—show with unparalleled richness and completeness, though oftentimes with slightness of indicative touch, how great was Flaxman's appreciation of the simple figures of English mother and child and elder sister and indulgent playful bigger brother, and how great his appreciation of the every-day groupings of these, and how he made their beauty permanent and of wide appeal. Often, the slighter the designs are, the more expressive they are: so rare was Flaxman's economy: so supreme his command. The sepia drawings are hardly ever as effective as the pure outlines. These outlines show him great in the grouping of figures, as they move or rest; show him great in subtly-ordered combinations, by which he recalls, more indeed than by his occasional completeness of finish, the highest periods of art; show him greatest, after all, in simplest things, attitudes of Roman mother or English playfellows, for there was no chance and no habitual action of the figure in its household ways of work and play—no gesture of homely love or sorrow—of which his keen and sympathetic notice had not made him the consummate master.

FREDERICK WEDMORE.

#### THE ROYAL ACADEMY.

##### (First Notice.)

THE general impression produced upon us by this exhibition is favourable: there seems to be more of strenuous endeavour, more of completed performance, than last year. The general level of the school remains no doubt the same; the tendency being towards decisive realistic representation—the obvious, the actual, displayed in relation to its artistic opportunities, with points of moving human drama here, of picturesqueness or humour there, or indeed of simple direct individualising. Every now and then an artist can be remarked of more special and uncommon bias: and we think it would be correct to say that the contributors of this description are more salient and more successful this year than last, and the others rather less disposed—yet only rather less—to remain contented with the display of simple matter-of-fact, under those conditions of artistic *savoir-faire* which hardly transcend vigorous sketching. The exhibition which contains Mr. Leighton's *Daphnephoria*, Mr. Poynter's *Atalanta*, Mr. Fildes's *Widower*, and Mr. Millais's landscape "*Over the hills and far away*," has some right to be remembered in virtue of these works—not to speak of some others worthy to bear them company.

We shall proceed to work through the collection according to its several branches of subject-matter, condensing our review, if manageable, into four articles. This may necessarily entail the total disregard of some creditable productions of minor mark, and the mere bare mention of some others.

*Sacred Subjects.*—It is rather remarkable that, amid the scanty show of works in this category, there are three subjects each of which has employed a brace of artists: *The Pool of Bethesda*, Mr. Long and Mr. Bateman; *The Madonna and Child*, Mr. Goodall and Prof. Müller; and *Ahab in Naboth's Vineyard* (which was the subject for the recent Academy gold-medal competition), Mr. Rooke and Mr. Frank Dicksee. Mr. Long, who made so great a popular and professional hit last year with his *Babylonian Marriage-Market*, may be a little overweighted, as regards depth of sentiment, with the Bethesda subject: still, this is sincerely conceived by him, and makes an impressive pictorial composition. The pool is approached through a crypt, with a flight of descending steps; one of the columns being hung with such *naïve* ex-voto offerings as one sees in

the chapels of Catholic churches—a hand, a foot, or an eye, in token of the cure miraculously effected. The surface of the pool is glass-like, a feather rests moveless upon it; yet a few bubbles on its surface indicate the approaching change. It reflects with vivid completeness the group upon its margin—a young mother with her infant, her upward eyes appealing to Heaven, an old man crawling, a young one lying prone but restless, two women bringing a crippled boy. Mr. Bateman's treatment is as different from this as possible, a curious piece of Mantegna-like revivalism—in truth, more "Preraphaelite" than any of the known so-called Preraphaelite styles, whether of the earlier German or the later English movement. In Mr. Bateman's picture the style is still and abstract, the contours and colour very precise, the latter being grey, pale, and veiled. Here the pool is represented as enclosed in a quaintly-constructed architectural screen; an angel, the principal figure, descends the steps on the left towards the water, holding a serpent-wreathed cross; two infirm men are close to the pool, along with a Roman soldier, the superintendent of the sanatorium, standing under a narrow tiled shed-roof; beside him appears an open door, through which is seen the often-disappointed disabled man, trying to crawl towards the water, but always too late for the moment of miracle. Nothing is introduced to show the approach of Christ, who is at last to give him the reward of his long expectation. The artistic point of view in this picture is no doubt *outré*; yet calm, deliberate, its suggestions laid seriously to heart, and worked out unfalteringly. *The Holy Mother*, by Mr. Goodall, may be allowed to possess a very fair amount of largeness of style, with simplicity of tone and the like appurtenances of a severe and "chastened" treatment; the whole thing, however, falls somewhat flat, being too evidently "done to order," executed according to such and such a standard, because that is understood to be the correct thing for religious and artistic purposes. The motto quoted is from Matthew, "And when they were come into the house they saw the young child and Mary his mother," the context being that of the entry of the Wise Men of the East; it is noticeable that, as Matthew says nothing about the birth of Jesus in a stable, our painter has conformed to his text, and represented a dwelling-house. Professor Müller adheres more closely to the traditional quality of sacred art. His *Virgin and Child in front of a Grotto* does indeed exclude all supernatural accessories, such as the nimbus; but it belongs to the domain of mild semi-Catholic semi-Evangelism, emasculate in its gentleness, a syrup of sacred sentimentality. Such a treatment reaches about as far in bringing the Christian personages into the region of human life as a certain school of German theology reaches in rationalising the Gospel miracles by saying, for instance, that Christ was not absolutely transfigured on the mount, but was seen by the apostles under a vivid effect of sunlight, and the Moses and Elias of the vision were two adherents whom they did not know by person or by name. This nitid little picture we count as of next to no intrinsic value. Another by the same Düsseldorf painter, *The Virgin and Infant Christ, with St. Joseph, and an Angel playing*, is certainly a higher example of the like range of treatment. Everything here is done with great attention and uniform completion (see, for instance, the curiously neat management of the gritty surface of the ground), and the angel is really an elegant and distinguished piece of design. This is, we believe, a work of some celebrity abroad, a photograph of it being in the market. We hope our painters will not learn from its style; but, if they want the style, they might find it exemplified in worse models than this. As regards the two treatments of *Elijah confronting Ahab and Jezebel in Naboth's Vineyard*, we may at once turn aside from Mr. Frank Dicksee's well-meant mediocrity, though to this the gold medal

and scholarship were awarded by the Council of the Royal Academy, and may bestow our attention on Mr. Rooke, to whom not even the second prize, but only "honourable mention," was allotted. His is really a remarkable work, which permits us to augur highly of the painter's future. Elijah is energetic, and the denunciatory action of his arms good. In the limbs of this earnestly-studied figure there is much well-mastered drawing; indeed, throughout the picture, all is thoughtfully designed and worked out with patient resolute efficiency—whether we look to each of the figures, to the vine, to the purplish poppy that flaunts in the foreground its baleful beauty ominous of pride and death, or to the drapery of Jezebel as she turns round on Elijah, the clench of her depressed hand indicative of virulence impotently abashed. Through the vineyard door a number of people, whom we may suppose to have been engaged in the judicial murder of Naboth, are visible, and some stones strew their pathway significantly. Mr. Rooke does not appear as yet to have trained his eye for colour so well as his other artistic capabilities, but this also may come in time.

Three Academician exhibitors—Messrs. Herbert, Thorburn, and Armitage—make a sorry show in sacred art. Of the *Judith* and *Magdalene* of the first artist, and the *Pilgrim's Progress* subject of the second, we will say no more, but leave them for their admirers (if such there be) to descant upon, and for outsiders to cheapen. Mr. Armitage recurs to a subject which a painter of less name, Mr. Smetham, first dealt with and made his own some years ago—*The Hymn of the Last Supper*. From Mr. Armitage we get a singularly ungainly performance, not conforming to, or at any rate not developing to the spectator, any one of the varying ideals of which the theme is capable; the only point in it which we find open to some encomium is this—that the subsidiary actions of the several figures are reasonably well diversified. We observe only one other sacred picture, that by Mr. J. K. Thomson entitled *The Hidden Mystery*, with a Greek inscription on the frame, and two angels flying over a heath. On the remote horizon something is dimly discernible which may possibly point to the Crucifixion. We cannot offer any distinct opinion of this picture, hung aloft as it is: it may possibly have some merits other than unusual choice of subject, and enigmatic purport.

*Historic or Ideal Subjects.*—Four of the principal pictures in this section have been already spoken of in our pages: *The Daphnephoria* of Mr. Leighton, the *Atalanta's Race* of Mr. Poynter, the *Audience at Agrippa's* of Mr. Alma-Tadema, and the *Appeal for Mercy*, 1793, of Mr. Marcus Stone. On the present occasion, therefore, we shall limit ourselves to saying that Mr. Leighton's vast tableau, some twenty feet perhaps in length, is a great and highly successful effort, honourable to the present standing of our school, and probably deserving to be regarded as its author's masterpiece as yet; that Mr. Poynter's work, only a little less large, is full of difficulty, daringly and powerfully encountered, and in an elevated style; that Mr. Tadema's picture, though far smaller than some of his leading productions, is so finely done as to rank with the best of them; and that Mr. Stone rises higher than before in dramatic intensity. Mr. Tadema has two other pictures—*Cleopatra* and *After the Dance*. The *Cleopatra*, portrayed as of something more than thirty-five years of age, is vigorously characterised, and we may be willing to accept her as the queen of Caesar's and of Antony's passion, although there is less of subtle fascination in her than we might wish for. Her dark eye glances towards the left; black hair, almost velvety in its soft and tangled luxuriance, surmounts the golden brown of her complexion; a large pearl hangs in her ear, and a great golden serpent-shaped armlet clasps her arm; a panther's hide lies over white drapery, and masks the contour of the bosom. She lies

with her head against a pillow, straight up, and almost tilted forward. *After the Dance* is a perfectly naked Bacchante, with ivy in her hair, and her tambourine and thyrsus; a plump and genial-tempered blonde, lying asleep within the temple-precincts, a bearskin beneath her, and her left hand behind her head. The flesh-painting is sweet, with a pleasant yet not monotonous uniformity of tinge: perhaps the face hardly tells out with sufficient distinctness from its environments. Among the strictly historical subjects, we find nothing better than *The Relief of Leyden*, by Mr. Gow—a sensible and indeed an excellent performance. “The quays,” says the motto, “were lined with the famishing population as the fleet rowed through the canals, every human being who could stand coming forth to greet the preservers of the city.” A famishing crowd is a very dangerous thing for a painter to represent; Mr. Gow makes it famishing, but not too famishing—eager, not frenzied in excitement and anticipation. From one of the vessels the captain of the expedition salutes the citizens; while an officer holds out a loaf of bread towards a gaunt musketeer on the quay, and parades another loaf aloft on a pike. The colour is rather low and husky in scale; yet this, along with all other elements of the subject, is ably managed: the hands generally are somewhat smaller than they need be.

Sir John Gilbert sends two pictures. The first is an animated dashing *mêlée* between mounted Crusaders and Saracens, conceived in the spirit of one of Rubens's Lion-hunts—strongly but lightly painted on very rough canvas; not large in dimensions, and hence looking a little below its due level of importance, but certainly very cleverly done. The second painting shows *Richard II. resigning the Crown to Bolingbroke*: some verses from Shakespeare's play are quoted to this work, but it may fairly count as representing the incident historically—a rich harmonious picture, all *d'un seul jet*, as the expressive French phrase runs. The upward action of Richard's right hand finds its evident explanation in Shakespeare's couplet—

“That bucket down and full of tears am I,  
Drinking my griefs, whilst you mount up on high.”

Otherwise this posture might be thought too demonstrative in a sermonising way, and at any rate we think it a little unsatisfactory in the picture. The faces also are overmuch of one type—the Gilbert type—not individualised from different models. The dense black of Richard's dress is finely managed in contrast with the sumptuous reds and cloth of gold generally filling the canvas. Under the title *For the King and the Cause*, Mr. Lucas paints a wounded Cavalier brought home to his mansion after a battle: a trooper is knocking with a big stone at the park-gate. The whole is conceived with truthful directness, and is very forcibly and rightly, though somewhat too opaquely, painted. As was the case last year, Mr. Croft and M. Philippoteaux send capital military pictures. Mr. Croft's subject is *On the Morning of the Battle of Waterloo*; Napoleon and his suite in the early and not brilliant daylight, preparing for the all-conclusive event. The Emperor, sallow, and with clenched eagle-visage, is seated at a table, listening to what a peasant can tell him of the local situation: an aide-de-camp gallops along the sloppy road: soldiers are just woke up or awaking, with mire-stained cloaks and gaiters: the British bivouac-fires are in the distance, and a few red-coats are seen, remote and small. A central figure is a middle-aged French soldier, with a wound in the thigh, screwing his features in silent pain as he prepares to rise from his sleeping-place on the soil. It would be difficult to praise this excellent picture beyond its deservings. We like it even better than Philippoteaux's *Charge of the English Heavy Cavalry at the Battle of Balaklava*—a composition full of action and understanding, a little marred, to our thinking, by its extreme neatness and

uniformity of work: allowing for this, it is nearly as well done as it could be. Mr. Albert Moore contributes one of his choicest bits of classical *dolce far niente*, under the title of *Beads*; an arbitrary title enough, the “beads” being merely a small accessory object, lying in the left-hand corner of the floor. The real subject is two young Greek beauties dozing in the hot noon, indolent and sprightly, on a sofa. The slumbering actions are of bold design, delicately touched into grace: one damsel has her legs crossed, the knees raised in an upward angle; the other leans her head on her protruded right arm, the left hand lying lax behind the flank. With this example of classic *finesse* we may couple the mediaeval *Songs without Words* of Mr. Strudwick; a fair one in cherry-red drapery, with large blue eyes, stretched on the ground in a posture of graceful abstracted ease; her hands clasped upon the branch of a tree, on which a bird is warbling, while two white pigeons coo lovingly beside a runnel. This is a work of considerable charm and purity, in a style learnt from Mr. Burne Jones, with a more marked infusion of the Mantegna influence. It is a specimen of what we might call *approximate* style—not native and spontaneous, not barrenly imitative, but derivative, re-absorbing, and re-applying.

After these we name briefly—*What is it?* by F. Hamilton Jackson: a Greek girl conning the back of her hand, which may have been scratched or punctured. *After the Dance*, by Waterhouse, a composition of the Pompeian-classic type, only moderately successful. *Alceto*, by T. E. Harrison, the pale-faced Fury soaring up from the abyss, and about to surmount the naked rock-pinnacles with her yellow wings; she clutches a torch, and serpents people her golden locks; this work has a decorative air combined with something of ideal character, but it lacks proficiency of handling. *Pallas Athene and the Herdsman's Dogs*, by Briton Rivière, from the *Odyssey*—

“Bpt the dogs knew her coming, and with whine  
And whimpering crouched aloof:”

unimportant, and indeed a failure, in the more elevated relations of its subject-matter, but with some good twinkles of eye, or anxieties of tail or haunch, in the dogs. *A Breezy Morning*, by T. R. Spence; two Greek girls descending a paved terrace, with flapping draperies, and fluttering pigeons; a picture that possesses *naïveté* of style, and offers some promise of largeness. *The Nursling of the Muse*, by P. Cockerell, a rather burlesque-looking affair, with Pegasus as a colt, browsing flowers from the Muse's hand. And *Phryne*, by Armitage, with the motto “Apelles painted his famous Venus Anadyomene after he had seen Phryne bathing on the sea-shore.” This is a life-sized figure of a nude brunette, as destitute of classical loveliness as the same artist's Gospel subject is stunted of sacred rapture. If Phryne was after Mr. Armitage's pattern, we would rather not have been the Apelles to watch her; and, if the Venus Anadyomene of the Grecian painter resembled the ideal of his English successor, the loss of that world-renowned *chef-d'œuvre* may be borne with equanimity not far removed from complacency.

#### THE WATER-COLOUR INSTITUTE.

As if in mercy to the sorely-beset art-critic, chased at the present exhibition-season from pillar to post, or from Burlington House to Bond Street or Pall Mall, both the Water-Colour associations provide very scanty bills of artistic fare for 1876, and the critic may therefore, with the quiet of a good conscience, “cut them short” at his discretion. As regards the elder Society we shall at a later opportunity say what is needful; for the present we deal with the younger Institute, which body can seldom have held a more mediocre and uninteresting exhibition than the one which opened to the public on May 1. There is so little to observe upon that we shall not be at the pains of attempting any classification according

to subject-matter or relative importance, but shall take, pretty nearly in the order of the catalogue, the few works which justify comment.

Wolf, *A Moonlight Ramble*; a wild boar in a dreary snowy landscape, his snout whitened from his accustomed grubbing-process. *Parmigan in Winter Plumage*; another picture still more unvaryingly white, hardly broken save by the blueish reflections. *An Enemy in Sight, Parmigan in Autumn Plumage*. The enemy is a hawk, high up in the sky, yet only too visible to the eye of fear; the partridges crouch down to the rocks and spindling grass, effacing themselves to the uttermost—their plumage, of rippled grey and white and brown, protecting them from any eyesight less keen than that of their present foe. Towneley Green, *Her First Offer*. The precise old father—or his age might rather designate him as grandfather—is seated at a table, and reads the love-letter which his daughter or grand-daughter has nervously handed over for his fiat: she stands beside him with clinging fingers, blushing half-smile, and downward eyes—hoping, we may be tolerably sure, for an auspicious response. A nice example of this unslurring executant. *My Lady*; a young mistress of a country mansion, of about the middle of last century, habited in a pea-green figured sac, seated by the fireside; elegantly simple. *A Young Tennis-player*; a boy of fourteen of the time of Charles I.; his doublet of amber-brown velvet is good in colour. Gow, *On the Road to the Frontier*. The scene is at Phalsbourg, towards the earliest years of the present century. Two civilian travellers arrive at the most eligible hostelry of the town, but find there, in lieu of the much-desired accommodation, only a huddle of billeted soldiers, and an apologetically protesting landlady. Mr. Gow tells this story—like several others to which he has set his hand—pointedly and well. Staniland, *Twine-walk, Lowestoft*; painted with sturdy truth. Chequered by trees into light and shadow, the sunshine lies mellow, yet not exactly luminous, on the rich-tinted grass. Another picture by the same rising artist bears the motto,

“On hard and narrow free-seat  
Sit the humble village poor,”

which seems to suggest a display of decent poverty, almost too meek to groan under the chilly eye of the pew-opener, the staff of the beadle, and the rod of the oppressor. The picture, however, tells a different tale: the poor people present an aspect of substantial comfort, some of them being even rather “dresy” than otherwise. We find in them more points of character than demands for commiseration. This is a more satisfactory work than the third of those exhibited by Mr. Staniland, *The Sole Survivor*, in which a little boy of three is held in the arms of a stalwart fisherman, for the sympathy of several bystanders, after a tempest. Charles Cattermole, *James I. Examining a Witch*, a cadaverous-looking old market-woman: the artist has not made much of this capable subject. Edmund Warren, *The Greendale Oak, Welbeck, Sherwood* (“through this tree a coach and six was driven in 1724”); a careful well-completed study. The like may be said of the same artist's *Epping Forest, near the Church, Highbeech*. Small, *A Surrey Landscape*; a vigorous piece of matter-of-fact, which wants some harmonising in colour and tone. *Meditation*; a Scotch peasant-woman, also vigorous, but tending towards the uncouth. Collier, *The Weald of Surrey*; a fresh airy sketch: this painter seems to be contented with spirited suggestion rather than fulfilled realisation. C. Green, *A Country Circus*, with a female equestrian preparing to astonish the natives; well done, but far from pleasurable to the eye. Haghe, *Choir of the Church of Santa Maria Novella, Florence*, with numerous figures of Dominicans engaged in the Church-service; considerably the best picture we have seen this good while from the hand of the President of the Institute. J. D. Linton, *His Eminence the Cardinal Minister*.



The painter seems to have intended to represent to us Cardinal Richelieu engaged in one of his most sinister transactions, such as Athos, Porthos, Aramis, and D'Artagnan, were created by Alexandre Dumas to bring to nought; but the vivid adventurous life and stir of inventive enterprise so fascinating in *Les Trois Mousquetaires*, find no adequate counterpart in this well-painted picture. An officer and a trooper, men scarred and battered from some hard-fought encounter, are facing Richelieu; behind him, partially obscured by a screen, which the Cardinal aids to the utmost by the spread of his scarlet robes, and the delaying gesture of his hand, stands a man armed cap-à-pié, with a musket; we can only infer that he is to shoot the other two dead, as soon as the Cardinal has extracted from them such information as he seeks. This is rather cool treatment to be applied to a historical celebrity of the first rank. In artistic respects the picture is not exactly below Mr. Linton's mark, but certainly he has done still better aforetime. Louisa Corboux, "*We always make ourselves comfortable*;" a tabby trio, cat and kittens, on a blue silk pillow, clever in feline expression. E. H. Corbould, *One of the Ten*—i.e., of the ten wise and foolish virgins of the parable, this being evidently one of the wise five. The element of interest which a loyal Institute and its visitors may attach to this picture is defined in the words, "From a piece of sculpture executed in Berlin, 1863, by H. I. and R. H. the Crown Princess of Germany." The sculpture, it would seem, has the merit of a concentrated composition of the figure, in limbs and action. Miss Gow, *Out of Date*; a young lady of the present day, looking over some old family properties, and contemplating one of those portentous bonnets which used to be in fashion towards 1825. E. J. Gregory, *A Standard-bearer*, in full armour of about the close of the fifteenth century; the armour-painting fine, and the man martial and stately. This small figure may perhaps be accounted the best thing in the exhibition. Ismaels, *Going Home*; a mere dab from a perfunctory brush: to display such a thing is to trade on that public credulity which springs from ignorance. Tenniel, *A Sheep in Wolf's Clothing*—Guse Gibbie done up in military array, too much a specimen of mere scarecrow caricature.

We may specify besides—Holloway, *Evening on Hampstead Heath*; Mrs. Murray, *The Best in the Market, Rome*; Hayes, *Wind off Shore, Gorleston Pier*; Philp, *St. Ives Fishing-boat*; Augustus Bouvier, *The Veiled Dancer*; H. G. Hine, *On the Malking Hills, Sussex*; and Landport near Leves; Helen Angell, *Azalea-tree, and Apples*; Simpson, *Pillar in the Indra Subah Temple, Rock-cut Caves of Ellorah*; Skill, *The Ménagère*.

#### THE KING STREET GALLERIES.

AN "Exhibition of Modern British and Foreign Pictures" has been got up at the Galleries Nos. 9 to 11 King Street, St. James's: Mr. A. M. Marsden is the "Director." This is to be regarded, we presume, as essentially a dealer's collection, or at any rate a speculator's; as such, it is well up to the ordinary level of such gatherings. It would appear, however, that at any rate some of the works are sent in by artists at their own risk. The number of catalogued contributions is ninety.

We shall run rapidly through the more noticeable specimens, distinguishing them simply by their British or foreign nationality.

Fildes, *The Simpletons*, two lovers whiling away the pleasant and lazy hours in a boat: it might be more correct to say that they are "spooning" (to use the accepted colloquialism) than that they are "simpletons" in any marked sense of the term. Betty, a smaller duplicate of the figure of a milkmaid in last year's Royal Academy. Pinwell, *The Quarrel*, two rustic lovers who have got into a tiff, and don't well know how to get out of it as yet. Oakes, *The Fallow Field*, the same picture

which was at the Academy last year, or possibly a duplicate of it: if it is the same, its indisputable merits appear to be of that class which bear a first inspection better than a second or third. H. W. B. Davis, *The Panic*, a less large version of the gigantic cattle-picture which made some considerable sensation a few years ago at the Academy.

A. Gués, *The Trump Card*, a clever but rather over-smooth picture of seventeenth-century soldiers playing at cards. Fortuny, *A Poultry-Yard*, an amusing piece of pictorial legerdemain, or we might almost say scribbling. Tissot, *At Camden House, Chiselhurst, Portraits of the ex-Empress and Prince Imperial*; a large portrait-landscape, hurried, sure-handed, and well-nigh caricaturish: we hardly think that the "Ex-Empress" can view it with any sensation approaching to self-complacency, but rather to the "*spretæ injuria formæ*." C. Frère, *The Coming Storm*, farm-people making haste to pull a great tarpaulin over some half-stacked hay, as the furious gusts presage a downpour; true, energetic, and striking. De Nittis, *Piccadilly*, 1875, a capital scene of street-crowding in rainy weather. Munkacsy, *Le Héros du Village*, 1875, baring his brawny arms to have it out with a professional acrobat; a composition of many figures, extremely clever and forcible, as usual with this now very popular painter, but sooty-tinted, blotchy, and ugly; too big in scale for such an anti-beautiful style of work. There are also two minor specimens of this artist—*Hungarians* (a study of two figures in the larger picture) and *On the Road to the Pawnshop*. Corot, *Une Danse Antique*, a full-sized but very sketchy example. Tiratelli, *An Italian Village Scene*, picturesque. Schenck, *On the Mediterranean*, an able sheep-painting.

W. M. ROSSETTI.

#### ART SALES.

THE extensive and ever-famous collection of Flaxman's works which, since his death, had been in the possession of his family, was sold at Christie's on Wednesday in last week. Mr. Colvin, in his recent large publication on Flaxman, has characterised the collection as by far the finest existing in private hands at the moment of his writing. The prices fetched both by the models in plaster and wax and by the precious designs—so many of which represent the art of Flaxman at its best—were very moderate indeed. A first cast of the Barberini vase, in white Wedgwood ware, realised 21l. 10s. 6d. Of the plaster models, *Hope*, a statuette, sold for 12l. 12s.; *Psyche*, 20l.; *St. Michael subduing Satan*, 23l. Of the wax models, *Laughing and Crying Children*, done by Flaxman when a boy, 11l. 11s.; *The Birth of Bacchus*, 147l. This is a bas-relief of most admirable design, made for Wedgwood, and not used. Of the Flaxman drawings, eight designs for *The Casket*, sold for 32l. 11s.; illustrations to *The Lord's Prayer*, 33l. 12s.; *Visit the Sick*, a design for the "Acts of Mercy," 3l. Of the important series of illustrations of the Greek classics, the illustrations to Aeschylus—twenty-seven in number—sold for 74l. 11s. Those to the *Odyssey*—twenty-seven in number—70l. 7s. Those to the *Iliad*—thirty-nine in number—52l. 10s. There were sold on the same day a few exquisite little drawings by Stothard, most of them presumably those given by Stothard to his friend, or bought by Flaxman as presents for his wife. A little portrait of Mrs. Siddons as *Calista*, in perfectly fresh condition, sold for 4l. 14s. 6d.; a set of designs for the *Rambler* sold for 18l. 18s.; a delightful illustration to *Clarissa*—a garden scene—4l. 4s.

On April 27 was sold some fine Wedgwood. A pair of blue and white jars, with classical figures, 18 gs.; a pair of ewers, emblematic of Wine and Water, 76 gs.; a pair of blue and white vases and covers, 46 gs.; a pair of bowls, with masks and foliage in white on blue ground, 44 gs.;

a pair of blue and white tripods and covers, with ram's heads, 52 gs.; a blue and white vase, with mask handles and figures of children, 17 gs. Also, an agate cameo of Flora, 35 gs.; an oval bowl of Egyptian porphyry, supported by four bronze figures, 58 gs.; a pair of round tazze of Egyptian porphyry, 61 gs.; a pair of campana-shaped vases of Swedish porphyry, 40 gs.; two flounces, cap, collar and cuffs, of Venetian point-lace, 100 gs.

In the sale of April 28, a Chinese square-shaped vase, with birds and trees on turquoise ground, sold for 64l.; a pair of elephants, with jewelled trappings, 76l.; a pair of green jade incense-burners and covers, inlaid with white jade, on stands inlaid with gold and silver, 121 gs.

LAST week, and on the earliest days of this, were sold at Sotheby's the modern prints belonging to M. Philippe Burty, of Paris. The fine and rare etchings much sought after in England commanded good prices. On the first day was sold, among the etchings of Corot, a "first state" of the *Souvenir d'Italie*, for 21. 11s.; of Daubigny's, a first state of *La Mare et Cerfs*, for 41. 10s. On the second day, the *Coup de Soleil*, after Ruysdael, 5l.—one of ten impressions only, taken from the second state; of Méryon's work, a first state of *Le Strigge*—a horned and winged demon that looks down upon Paris, sold for 31. 18s.; a trial proof, pure etching, of *L'Arche du Pont Notre Dame*, 21. 18s.; a magnificent impression of *La Galerie de Notre Dame*, 41. 4s.; and for the same sum a splendid impression of the sombre and mysterious subject, *La Rue des Mauvais Garçons*. An exquisite impression of *Saint Etienne du Mont* realised 8l. 15s.; a first state of the *Morgue*, 5l.; a first state of *L'Abside de Notre Dame*, very fine, and very scarce in this condition, 17l. On the third day were Goya's works: a matchless copy of the *Caprices*—a set of eighty etchings in one volume—sold for 17l. 17s. Of Mr. Seymour Haden's works, a copy of the original set—not a particularly fine one—sold for 17l.: his *Study of Trees in Kensington Gardens*, a second state, 31. 3s.; *Shere Mill Pond*, which some esteem his finest work, always we suppose excepting the *Agamemnon*, 41. 16s. The six etchings by Huet, published by Rittner and Goupil in 1835, sold for 21. 2s. Of Whistler's works a fine impression of *La Rétameuse* fetched 11. 16s.; a fine impression of *The Kitchen*, 21. 16s.; *Black Lion Wharf*, one of his most realistic subjects, with a man in a boat in the foreground, 31. 4s.; *The Time Burners*, 41. 4s.; a first state of *Isaac, Whiteley, & Co.*—another riverside study—31. 5s.; a first state of the *Thames Police*, undescribed, before the dry point work in the sky, 41. 4s.; and the probably unique impression of *Finette*, the Cancan dancer, with mask, fan, and *billets doux*, 6l. 6s. Of Rajon's work, *Un Peintre du Dix-huitième Siècle dans son Atelier*, after Gérôme, went for 11. 10s., and a first state of *Le Liseur*, after Meissonier, for 11. 2s. Of the etchings by J. F. Millet, *La Cardeuse*, a trial proof, pure etching, sold for 5l.; and a trial proof of *La Femme faisant manger son enfant*—pure aquafortis, with autograph dedication and signature, for 6l. 6s. For 31. 3s. was sold a copy of the great Wilson catalogue—"Collection de M. John W. Wilson exposée dans la galerie du cercle littéraire et artistique de Bruxelles, au profit des pauvres de cette ville"—No. 29 of the second edition, and only fourteen copies were taken of the first. The amateur knows the value of this to consist solely in the etchings after the pictures in Mr. Wilson's collection. The plan of illustrating great collections by etchings has since been followed not only by private collectors.

#### NOTES AND NEWS.

MR. FORD MADOX BROWN has recently completed a water-colour picture of *Christ and the Disciples at Emmaus*. The moment chosen is when Christ, in breaking bread and offering it to

his companions, is for the first time recognised. Each disciple expresses surprise and reverence in an energetic action; more especially the younger man to the right, who, on the impulse of the instant, rises from his seat with hands joining in an attitude of adoration, while his chair sinks from below him. This figure is remarkably expressive, and the foreshortened action of the arms of the Saviour unusually bold. One point of peculiar invention is that, while the painter has not given his personages any of the ordinary disk-shaped nimbus, he yet, by an ingenious arrangement of the wall at the back, with three circular loop-holes therein, produces much the same general effect as if the nimbus were there—each of these loopholes coming behind each respective head. The view seen through the loopholes basks in light and colour; and, contrasting with the comparative darkness of the wall and dimness of the interior, produces a rich effect of haloed luminosity. Not indeed that the interior itself is properly dim; for it has a great deal of full-hued and varied colour, and the afternoon sun, which makes the distance so glowing, streams in upon the countenance and the upper draperies of Christ. The floor is paved with blue tiles. For its combination of elevated sacred quality with homely appropriateness, and a large measure of pictorial attraction, this will probably remain a highly-prized specimen of Mr. Madox Brown's work.

MR. THORPE, the jeweller of No. 61 Pall Mall, has on view two terra-cotta busts of the Prince and Princess of Wales, of life-size, by Count Gleichen. They are obvious likenesses, executed in a direct, emphatic, and unembarrassed way. The reputation of this noble amateur appears to be on the increase. We were surprised, in conversing the other day with a leading art-critic, to find that he regarded the position of Count Gleichen as a terra-cotta modeller as much on a par with that of the admirable French artist, Dallou. Some historical portraits and other pictures are to be seen at Mr. Thorpe's along with the terra-cottas; one of the most noticeable is a bust-portrait of a florid genial-looking old man, said to be the likeness of Greuze's father, painted by the son.

THE recent additions both to the building and its contents serve to make the Maidstone Museum of much local interest. The restorations and enlargements, designed after the original dwelling, a manor-house of the sixteenth century, display much artistic and constructive skill. The removal of the timber house of Farleigh Manor to the museum has given additional space, and preserved one of the structures peculiar to the county. Works of art, including paintings of the English and foreign schools, enamels, ivories, china, needle-work, &c., are well represented; there is also an extensive Natural History collection and a good library. At certain times *soirées* are held in the museum, when papers are read, chiefly on local subjects. A great portion of the collection was given by the late Julius Brencley, and supplemented by others, both resident and otherwise. The museum is now exceedingly interesting, and well calculated to cultivate the taste and promote the studies of all visitors.

It is announced that in consequence of the success of former exhibitions at Southampton another one will be held in the Hartley Institution this summer. The Hartley council are already making the necessary arrangements for it.

By a new regulation the Bibliothèque Nationale of France is now open to the public every Tuesday. Visitors are admitted to the fine gallery of prints, to the medal department, and to the three rooms containing the Carthaginian remains brought from Tunis by M. de Sainte-Marie, and various other objects.

THE *Cercle de l'Union Artistique* has just opened its annual exhibition of water-colours and other drawings.

THE number of competitors for the Prix de Rome for painting this year was thirty-five, out of whom ten have been selected for the final contest. Their work began on April 24, and is to last until July 17, in all seventy-two days, Sundays and *fêtes* excepted.

AN exhibition of modern industrial art will be held at Utrecht next August.

THE Municipal Council of Rouen have voted a sum of 1,300,000 francs for the erection of a building in that town that shall be capable of containing a library and a museum.

It is announced as being definitively settled that a Universal Exhibition of Fine Arts will be held in Paris in 1878. It will be opened on May 1, at the same time as the Salon, of which, however, it will be totally independent. An ulterior decree will determine the conditions under which the exhibition will take place. It is supposed that this project of a Universal Exhibition will give a great impulse to trade in France, it being looked upon as a sign of a settled Government.

A RICH altar-piece carved in alabaster, which had been long hidden away in a dark nook in the tower, has recently been discovered in the S. Nicolai-kerche at Berlin. It is an elaborate work of the Italian Renaissance, representing in different compartments various scenes in the history of Tobias, and is supposed to have formerly ornamented the altar of some chapel in the church.

THE plaster-cast of the monument to Goethe, designed by the German sculptor Schaper, is now being exhibited in the Academy of Sciences at Berlin. It represents the poet in the prime of life, draped in a classic garment, which does not hide the natural grace of the figure. Around the pedestal on which the statue stands are grouped three allegorical figures, personifying Lyric Poetry, the Drama and Science, the three forms in which the genius of Goethe was made manifest.

A SPECIAL commission has been formed in France, presided over by M. de Sauley, for the purpose of organising an exhibition of Gallic coins. A circular has been addressed to all collectors of such coins, inviting them to send any specimens they may possess to the Bibliothèque Nationale, where the exhibition will probably be held. The catalogue of the Bibliothèque Nationale already enumerates 12,000 pieces of Gallic money, and it is reckoned that there are not above 700 coins known that are not included in it. It is by far the largest collection of the kind in existence.

A VERY fine exhibition of lace has been opened at the Austrian Museum in Vienna. The museum itself possesses a magnificent collection, which has been augmented by loans from a number of the Austrian nobility. The most remarkable piece in the exhibition is said to be a large veil of point d'Argentan, lent by the Princess Kinsky. Dr. A. Ilg has likewise contributed to the exhibition in the shape of a series of lectures on the history and manufacture of lace.

M. PH. BURTY resumes his interesting articles on Japonism in *L'Art* of April 16. He treats in this number of the Japanese ladies of quality, and gives an amusing account of their vagaries.

AN appreciative criticism of Robert Hills, the animal-painter, is to be found in the current number of the same journal. Hills is best known by his engravings, of which there are no less than 1,240 in the British Museum, all of them studies of animals. Some excellent facsimile reproductions of his drawings of stags and oxen are given in *L'Art*.

THE last volume of a noteworthy collection of the catalogues of the picture-exhibitions held in France in the sixteenth and seventeenth centuries has lately been printed. These catalogues have become extremely rare, so rare, indeed, that only three copies of the first that was reprinted—that of the exhibition of the Académie Royale in 1673

—are known to exist. As a source of art-history, such publications are of great value, and the editor has rendered an important service to students of French art by the full bibliographical and critical notices that he has affixed to them. The collection consists of forty-six small volumes. It was begun in 1869, and is now complete. The last volume contains the *Livret de l'Exposition du Colisée*, 1776, and an analysis of the *Livret du Salon de l'Elisée*, 1797.

THE *Gazette des Beaux-arts* for April is rich in etchings. It contains no less than five, among which are two by Léopold Flameng and Alphonse Legros, each almost perfect in its way, yet affording a striking contrast one to the other. Flameng's is after a picture by Meissonier of a gentleman in a rich dressing-gown, seated on a carved chair, reading a book. Every line, every shadow on his intent face is most delicately rendered, and every crease in his drapery faithfully reproduced. The whole, indeed, is an exquisite piece of minute and skilful workmanship, and the subject reminds one of the portrait of a Venetian nobleman by some grand old master. Very different is Legros' rough sketch of a poor French peasant woman seated on the ground in melancholy reverie beside an overturned cart. Here the sentiment, the effect is everything, and is accomplished by the simplest means. The impression made on the mind by this etching is the same as that produced by the artist's picture of *Le Chaudronnier*, exhibited in the Royal Academy two years ago. The most interesting article in the number is by M. C. Ephrussi on the triptich which Albrecht Dürer executed for the rich and pious Frankfort merchant and diplomatist, Jacob Heller. The central portion of this magnificent altar-piece, the finest it is said that Dürer ever painted, was unfortunately destroyed in 1674 at the burning of the King of Bavaria's palace in Munich, but a good copy of it, by Paulus Juvenal, still exists at Frankfort, with, it is supposed, the original wings. Dürer's nine letters to Heller relating to the progress of this great work and the value he attached to it are translated, and a short biography of his mean patron, drawn chiefly from Herr Otto Cornill's essay, *Jacob Heller und Albrecht Dürer*, is also given. The other articles are, a dissertation on Ionic architecture in Ionia, by M. O. Rayet, to be continued; a critique on the Gallery of M. Schneider, by Louis Gonse; a third article on "La Famille des Juste en France," by Anatole de Montaiglon; "Artistes Contemporains," by Charles Gueullette, in which M. Alphonse Legros is considered and criticised as an aquafortist; and a letter about the Dutch Galleries and Museums, by H. Havard.

THE *Zeitschrift für Bildende Kunst* is enriched this month with several etchings by W. Unger. One of these, the portrait of a magnificent gentleman, by Frans Hals, is taken from the "Frans Hals Galerie," but it is not nearly so good an impression as in that work. There is also a double portrait, by Frans Hals, of a Dutchman and his homely wife, from the Lippman-Lissingen collection. This honest pair were separated at the recent sale of that collection, at which the husband sold for 12,100 fr., and the wife, possibly on account of her ugliness, only for 5,300 fr. The literary portion of the number consists chiefly of continuations. Albert Jansen carries on his history of Baccio Bandinelli up to the time of that artist's decline, and tells some amusing stories relating to the disagreement that took place between him and Benvenuto Cellini. Paul d'Abrest, in "Artistic Wanderings through Paris," concludes his notice of Gustave Courbet. Courbet, as is well known, compromised himself deeply under the Commune, and is now an exile from France. All his money, and such of his works as could be seized, were confiscated by the State, and even now his pictures, or reproductions of them, are forbidden fruit in his native country. It was with great difficulty, M. Paul d'Abrest tells us, that he obtained the photograph of the



*Return from the Conference* from which the illustration in his preceding article on Courbet was taken. It is, however, with the artistic and not with the political manifestations of Courbet that the *Zeitschrift* article is concerned. Whatever may be thought of him in other respects, as an artist Courbet undoubtedly claims a high degree of admiration, and it is awarded him even in a German journal. The only other article of importance in the number is a laudatory review of Dr. Thausing's *Dürer*.

THE greater part of the *Numismatic Chronicle*, Vol. xv. Pt. 4, is occupied by an able article on the Metrology of Ancient Electrum Coins, by Mr. B. V. Head. After a short but comprehensive sketch of the origin and development of the Greek weight systems, Mr. Head proceeds to examine the earliest electrum and gold currencies of both the European and the Asiatic Greeks, with a view to identifying the standards according to which they were struck. The results are arranged under the headings of the five weight systems—the Babylonian, Asiatic, Aeginetic, Euboic, Phocaic. Examples of each class are given in the four autotype plates accompanying the article. Mr. Madden's supplement on Jewish Numismatics goes on as usual. He has arrived at the coins of the Two Revolts. The tone of the article has slightly improved towards M. de Sauley.

THE Rhind Lectureship in Archaeology, in connexion with the Society of Antiquaries of Scotland, instituted in Edinburgh in virtue of a bequest for that purpose by the late Alexander Henry Rhind, of Sibster, has now come into operation, and the first course of six lectures is being delivered bi-weekly to crowded audiences by Dr. Arthur Mitchell, one of H.M. Commissioners in Lunacy for Scotland, and joint secretary of the Society of Antiquaries. The subject which Dr. Mitchell has announced as the basis of his three courses of lectures (for this and the two succeeding sessions) is:—"Do we possess the means of determining scientifically the condition of primeval man and his age on the earth?" In the lectures which have been already delivered he has described a number of archaic customs with which he had come in contact in the remoter districts of Scotland. In Fetlar, for instance, his finding a boy carving a "whorl" out of soapstone led to the discovery that the primitive mode of spinning by a spindle weighted with a stone whorl was still the only method in use in the island, although in certain parts of the mainland of Shetland, and quite within hail of Fetlar, there remained no knowledge among the people either of the existence or use of the spindle or whorl. At Daviot, in Inverness-shire, he found a woman spinning with a spindle weighted with a potatoe instead of a whorl. This most primitive form of the earliest of the industrial arts was thus at this day holding its ground among a people who had been spinning for generations by means of the most complex machinery. The art in its rudest state existed side by side with the same art in its greatest perfection, and both were practised by people the same in capacity and, from some points of view, the same in culture. On the other hand there were districts where the use of the whorl had become extinct for a generation or two, and in these districts, though only this short period had elapsed since it was the commonest of all common implements in their households, the people now regarded stone whorls with a superstitious veneration, and had not the remotest idea of their true character and use. It did not require more than a century for this. Dr. Mitchell was led to the knowledge of the existence in the Lewis of another of the primitive arts in its primitive form by finding a stone-breaker sitting in a ditch on the roadside eating his dinner out of what seemed a sepulchral urn. On closer inspection the vessel proved to be a specimen of the hand-made pottery which was found to be in general use on the west coast of the island. It was made by

women from clay without any special preparation, shaped entirely by the hand, burned in an open peat-fire and its porosity was corrected by a bowlful of milk being poured over it when still red-hot. Neither the rudest pottery of the Stone Age nor of modern savage life was ruder than this. Yet the house in which the woman lived whose pottery-ware he saw manufactured, though built with unquarried and uncemented stones, contained cotton from Manchester, cutlery from Sheffield, pottery from Staffordshire, tea from China, and sugar from the West Indies. She was shrewd and intelligent, well-versed in ecclesiastical and poor-law questions. Yet a digging on the site of her hut some centuries after would show nothing of all this, except the pottery of her own rude manufacture, and a few fragments of the Staffordshire ware, which might be accounted for by an early and late occupation of the hut by successive peoples at long intervals and in different stages of civilisation. The inferences he deduced from these and other facts of a similar nature which he had observed were:—(1) That the very rudest known form of an art may co-exist in a nation with the highest; (2) that it would be wrong to conclude from this that the nation must be composed partly of savages and partly of civilised people; and (3) that persons capable of receiving the highest culture might practise an art which belonged to the most palaeolithic men.

THE little group of artists known in Paris by the name of "Les impressionnistes" have again opened an exhibition in the Rue Le Peletier.

A MEMORANDUM book in the British Museum of John, Viscount Perceval, afterwards first Earl of Egmont, contains the following notes of value for the history of art, under date 1728-9:—

"Mr. Bagnall shew'd me a great number of very fine original paintings, which he got by marriage with the Lady Arthur, widow of St' Dan' Arthur, a rich Irish Merchant who died in Spain. There is a fine large peice of Vandyke for which he asks 400l., it is Diana and Endymion. There are 2 large peices of Rubens, one, the Legend of St' Martin cutting off a peice of his cloke to relieve a beggar, there are sev' figures in it as big as the life. There is also a very fine landskip large, of the same master; a landskip by Astor's, the figures by Teniers; 6 or 7 pictures of this last master, 4 of which match and represent y<sup>e</sup> different parts of y<sup>e</sup> day; several peices of Moriglio (Murillo?), a famous Painter in Spain little known here, together with his own picture. He was fond of painting Cupids. Beatrix Constanza Dutch (*sic*) of Lorain, a full length by Vandyke, and some other portraits of his; a fine preserved peice of cattle and birds by Savary, and divers of the Bruggels; some peices of Italian masters, as Mich. Angelo, Caravaggio, Tintoret, Paul Veronese, Bassan, and a head by Titian, with several others of masters we neither of us know."

Lord Perceval also records a visit to

"Dr' Courage, at whose lodgings is a young frenchman who draws finely, and came lately from France to copy y<sup>e</sup> Duke of Devonshire's Intaglias & Cameos, of which there are about 400. Du Bosc another frenchman established here is destined to engrave them. This dinner shew'd me several he had finished which are very like, & performed with the utmost neatness. The outline is by a pen and afterwards he faintly shades it in the proper places. He finishes a head in one day, one with another, and draws them all of an equal size about the bigness of a crown piece oval ways."

"The Duke of Devonshire has the finest collection of Intaglias and Medalls of any Man in England, & scruples not any price for such as are curious, tho' his judgment in them is very indifferent. Lord Pembroke's taste is in ancient busts statues & curious drawings, tho' he has likewise a collection of Medalls, but these last are only curious for the perfectness of the heads. The Duke's is preferable for the number and rarity of the reverses. The Duke has also a great collection of original drawings & some very fine paintings. It were to be wished that both these Lord's collections were published, it would do honour to them & to the nation, and be a wonderful satisfaction to curious men."

## THE STAGE.

SIGNOR ROSSI IN "LEAR."

SIGNOR Rossi's appearance in the character of King Lear has certainly caused less disappointment to the expectations of his audiences than his performance in Hamlet; nor is this entirely due to the recovery of his voice and the manifest improvement in his physical powers. It is, in the first place, a performance which does not tax the spectator in any way to discover what the actor means. In these days of hurried judgments, critics are apt to resent a too severe demand on their attention, and to look upon a piece of acting about which they feel a difficulty in making up their minds between midnight and early morning as a something which ought to be denounced in the interests of their own self-esteem. There is nothing of this in Signor Rossi's Lear. That the old king is fond and obstinate, fiery tempered and irresolute, incautious in guarding against encroachment on his dignity, yet sensitive and quick to feel any practical denial of his position, is soon to be perceived; that he is weak and senile is to be noted in the almost perpetual play of his trembling hands and in the frequent wagging of the head. When the first indications of his fallen authority force themselves upon him he awakens with a start; and by the half-opened mouth, the vacant stare, the hesitating voice, and abortive efforts to do something to recover, as it were, from the stupor which oppresses him, he fulfils the conception of most of the spectators and wins applause; but these means hardly go beyond the cumulative stock of knowledge of the histrionic art—the things which may be learnt by every diligent apprentice to the craft, but which have no affinity with those flashes of genius by which a great actor will make a character his own. That the old king should exhibit bewilderment and incapacity for awhile for conceiving in its fullest sense his absolute dethronement; that he should indulge in weak outbursts, and in efforts to regain his authority which are as impotent as they are self-assertive, and as quickly abandoned as taken up, Signor Rossi of course perceives very well; and he is an admirable master of all tried modes of stirring the spectator's enthusiasm. But neither in all this, nor in the sudden change from unsuspecting trust to horror and repugnance towards his unnatural offspring, was there anything in his impersonation which is likely to be hereafter remembered as a noteworthy feature. One touch, however, in the first act should be excepted. This was the restless unconscious survey of Goneril, the frequent glances at the feet, thence carried upward slowly to the head, as if his daughter, thus transformed in his eyes, must necessarily reveal some outward characteristic of the inward change; or as if there were still some half-formed hope of discovering proof that the whole scene was unreal, and this horrible image of unfilial baseness not, after all, the daughter whom he had loved too well. Signor Rossi seems to have made of the characteristics of madness a special study; he has a remarkable faculty for indicating by his features the rapid changes of mood and the points at which the mind becomes suddenly occupied by new ideas; and at no time does he win more pity for the poor, forlorn, ill-used, despised old king than when, from a fit of high philosophising or indignant complaint, he lapses into the happy vacant smiles of a mind too much shaken for continuous effort. There was a very fine piece of acting at the end of the third act, when power visibly fails him, and the fool, humouring his notion that he is going to bed, takes him by the feet while he sinks gradually, exhausted but happy, into tranquil sleep. The performance generally, however, fails to touch all the depth of pathos of the later scenes. Here, it is true, Signor Rossi provoked great outbursts of applause; and when the old man, wrecked and feeble to the last

degree, falls at the feet of Cordelia, caresses her head between his hands, and awakens as from his harassing dream to clutch at this precious relic of his former happy state, the spectators were evidently deeply moved. But these are situations which rarely fail to be affecting. Only a great actor could so make the audience feel how, under that new-found shelter from the pitiless world, all bitterness and fretfulness of temper subside into a child-like docility and meekness and content, though the spirit of the change was, I think, missed in the lines beginning

"He that parts us shall bring a brand from Heaven  
And fire us hence like foxes,"

which were uttered with a sort of proud disdain and reassertion of former dignity, and not with the impregnable calm and gentle contentment of one who now finds all earthly wishes centred in the life of one loved object. But there seems still something wanting to the grandeur of the final scenes. The death scene, though disfigured by no violence of action, was too painful to contemplate for harmonious effect, or for leaving on the mind of the spectator the final sense of great sorrows ended in peaceful rest. MOY THOMAS.

MANY playgoers must have experienced some disappointment on the Wednesday or Thursday of last week, when Mdme. Janauschké, the German tragedian, was playing for the first time in London. It is true that the newspapers had not announced her approach with extraordinary fervour, and that Mr. Buckstone had confined himself to measured terms when he advertised, as the chief attraction of the actress thought worthy of mention, that she had "so wonderfully mastered the English language." But there had, nevertheless, gone abroad the rumour that Mdme. Janauschké's performance would prove something great. It proved, unfortunately, to be only intelligent and discreet. Frau Janauschké in *Medea*—as treated by Grillparzer—is undoubtedly free from the crying faults of tragedians. She is not given either to splutter or to rant. She does not seemingly allow herself to snatch at stage-effects regardless of all probabilities. But these virtues are negative. Does Mdme. Janauschké bring to bear upon the most familiar matter of Greek tragedy—shorn of its form—any new light: any personal experience or discovery? Does she even give natural and befitting expression to the emotions suggested by Medea's troubles? Does she not rather fail, now and again, to use the simplest and easiest opportunities that are set before her? Take, now, the scene—it is in the third act, if we recall it aright—in which Medea, banished for ever, is to carry with her one of her children, and one only; and which of the two shall it be? A situation more suggestive does not occur in any drama. Sorrow and tenderness may here be poured out to the full. Frau Janauschké is restrained. But her restraint is not indicative: it is not that, apparently, of one who has art and feeling enough and to spare, but of one who, though she may be a mistress of conventional expression, is mistress only within most limited range, and is devoid of variety and of invention. There is no tenderness in her voice in this scene with the children, and there is little in her face. It is not in looking at the actress, nor in hearing her, that one can at all realise the situation of poignant sorrow in which the necessity for the choice must place Medea. And this is by no means the only instance in which the actress fails to convey the meaning of the written story—fails, that is, to use the materials that are ready to hand. The trouble of much detailed criticism would be ill spent on the performance, or it might be objected that the "pale cheek and gleaming eye" of which Jason makes mention are not at the required moment visible at all; and that (we speak, of course, of the one night when we were in the theatre) Creusa has to say of Medea "she weeps," while she does not actually show signs of doing so. But in the main, it may quite freely

be admitted that Frau Janauschké's performance is carefully studied, as it is also inoffensive through the absence of bluster and rant. It can hardly be that the general picture, in its frequent roughness and uncouthness, is drawn with particular reference to Medea as "barbarian" to a Greek—that would, indeed, be to force the word too much. Anyhow, the figure of Medea is wanting in dignity and pathos, and the lack of these the baldness of the English dialogue does not make less conspicuous, the level of style attained in the talk about the separation of Jason from his spouse being only suggestive of the dialogue that may be supposed to occur when interesting family differences are "settled out of court." Mr. Howe gives to Creon, King of Corinth, the manner of a sagacious and guarded bourgeois. Mr. Warner—a pleasant actor sometimes in light domestic pieces—is to be consoled with in having thrust upon him with the part of Jason a burden of tragedy, which he is quite unable to sustain. Somewhat heavy and inexpressive is the bearing of Miss Challis as Gora. Miss B. Henri is not quite without grace and refinement as Creusa. By contrast with her comrades she becomes almost satisfactory. But indeed there is nothing in the performance worthy of special comment or definite praise.

SIGNOR SALVINI's engagement in London and his appearance at the Queen's Theatre are announced. Are we, then, to understand that the project of uniting his forces with those of Signor Rossi is abandoned? It is highly desirable for the due appreciation of the two artists that they should act together, or, at least, in good company. Salvini, last year, was ill supported; Rossi, this year, can hardly be said to be "supported" at all. His troop, as seen in the performance of *Hamlet*, seemed below serious notice.

THURSDAY, June 8, is now fixed, it is stated, as the date of Mr. Buckstone's "Testimonial Benefit," of which we spoke last week. The cast is now announced to be made up as follows, though probably between this and the day of the representation some changes will require to be made: Sir Peter Teazle, Mr. Phelps; Sir Oliver Surface, Mr. Emery; Joseph Surface, Mr. Irving; Charles Surface, Mr. Charles Mathews; Sir Benjamin Backbite, Mr. Buckstone; Crabtree, Mr. Compton; Careless, Mr. Coghlan; Trip, Mr. Bancroft; Moses, Mr. David James; Snake, Mr. B. Webster; Rowley, Mr. Howe; Sir Harry Bumper, Mr. Santley; Servant to Charles, Mr. T. Thorne; Servant to Joseph, Mr. Righton; Servant to Sir Peter, Mr. J. Clarke; Servant to Lady Sneerwell, Mr. Arthur Cecil; Lady Teazle, Miss Helen Faucit; Mrs. Candour, Mrs. Stirling; Lady Sneerwell, Mrs. Alfred Mellon; Lady Teazle's Maid, Mrs. Bancroft; Maria, Miss Lucy Buckstone. Mr. Byron will write an address for the occasion: Mrs. Keeley will speak it.

MDME. PAULINE RITA was to take a benefit at the Princess's Theatre yesterday afternoon.

Ours this evening supplies the place of *Wrinkles* at the Prince of Wales's Theatre: Mr. Byron and the management having wisely declined to contest the opinion of the public and the press, which was expressed in hardly mistakeable terms. A play by Mr. Wilkie Collins is in preparation.

It is reported that Miss Ellen Terry will go to the Court Theatre.

A BURLESQUE upon *Miss Gwilt* is announced for immediate representation at the Charing Cross.

A MORNING performance of *Rip Van Winkle* by Mr. Jefferson is promised at the Gaiety Theatre.

MR. HORACE WIGAN has brought out the admirable play, *All For Her*, on the boards of another London theatre, the third at which it has been seen in the capital; and it is likewise now

being acted in the country. A Gymnase piece, and a Palais-Royal piece, both of them of the slightest kind, are performed after the drama, and in them Messrs. Didier and Schey—a light comedian of good quality, and a grotesque comedian of excellent humour—reappear before an English audience. *Comme elles sont toutes* and *La Grammaire*, supported by these artists and by Mdles. Berthe Legrand, Emma Puget, and others, may possibly be enough to draw to the theatre a few idlers for whom *All For Her* is not attractive; but there is also in London another public, ready to applaud the more serious or more brilliant work of French dramatists, and it is a pity that throughout the London season no provision should be made for these.

*La petite mariée*—Lecocq's latest comic opera—will be played for the first time in London to-night, at the Opéra Comique theatre.

THE Odéon *matinée* of last Sunday was probably the last of the season, and the *Marriage de Figaro* was the piece chosen for representation at the theatre which now bases its best claims to be regarded as the "second Théâtre Français" on the character of its morning performances. These performances at popular prices gradually succeed in familiarising the public of a neighbourhood not wholly peopled with students, with the French classical drama, and at the last representation Porel was duly admired as the irrepressible barber, and Mdle. Léonide Leblanc gave something beyond graces of manner to her representation of the intriguing Suzanne. The other parts were fairly filled by a company competent perhaps, but hardly brilliant.

THEY have revived another melodrama at the Théâtre de l'Ambigu; but it is an interesting one, and ought to be better played. *La Berline de l'Emigré*—the very name of which is sufficiently suggestive of a remote time—was first brought out in 1835, and if it lives still, and deserves to live, it is owing to the sustained interest, and to the varied effects, now appropriately comic, now all but tragic, which it contains. The acting at the Ambigu is just now poor, but it is not poor enough to altogether slacken the hold which the piece gets on the sympathies of its audience, and with one actress of the calibre of Mdme. Fargueil the piece, to use the words of a qualified judge, would produce an impression "capable de se prolonger jusqu'aux dimensions d'un grand succès." The realism attained in the scenic effects does not make the inadequate acting appear any better than it is.

CHAPU's bust of Alexandre Dumas, or rather the marble reproduction of the terra-cotta which is now at the Opera, is in the sculpture-garden of the Paris Salon, and so is a work of Mdle. Sarah Bernhardt's, who is among the best known of amateur sculptors. There are two portraits of this actress in the rooms of the Salon.

M. CLAIRVILLE has read to the actors of the Variétés a piece entitled *Une Semaine à Londres*.

## MUSIC.

ANTON RUBINSTEIN.

THE great musical event of the present week has unquestionably been the first appearance in London for some eight years of Anton Rubinstein, who has been heard twice in St. James's Hall, at the Philharmonic Concert on Monday evening, and at his own recital on Wednesday afternoon. As we have not before had occasion to speak of this wonderful pianist in these columns, we shall pass as briefly as possible over those items of the Philharmonic performance in which he did not take part, simply saying that they consisted of Beethoven's symphony in A, and the overtures to *Anacreon* and the *Freischütz*, all of which were extremely well given by the band, and of vocal music by Miss Catherine Penna, a young singer



of whose pure voice and unaffected style we have before had occasion to speak in terms of commendation.

Herr Rubinstein was heard on Monday in his own latest concerto—that in E flat, No. 5—and in two solos in the second part, Haydn's variations in F minor, and Beethoven's "Waldstein" sonata. The concerto, with the exception of the slow movement, it was impossible to like; the first *allegro* was dry, and the finale trivial, not to say vulgar; but, whatever might be thought of the composition, there could be no two opinions about the playing. The work is certainly one of the most difficult ever written for the piano; but Rubinstein has long since arrived at that stage of virtuosity at which difficulty absolutely ceases to exist. His playing was astounding in its apparent ease, and in the absolute mastery of all the possible resources of the instrument. No less remarkable, though in a different way, was the performance of Haydn's variations and Beethoven's sonata later in the evening. It need hardly be added that his success was enormous.

To those who had not heard him on the occasion of his previous visits to this country, a far better idea of his powers was furnished at his recital on Wednesday afternoon, when for more than two hours he kept in the most rapt attention an audience which crowded St. James's Hall to the doors. His programme is worth giving in *extenso*:—

Two preludes and fugues: Bach; Rondo in A minor: Mozart; Gigue in A major: Handel; Sonata in F minor, op. 57: Beethoven; Kreisleriana (the entire series): Schumann; Sonata in B flat minor: Chopin; Four Etudes: Chopin; Miniatures (four numbers), Caprice, Barcarole, and Valse Caprice: Rubinstein.

The whole of this selection was played, according to the manner of modern *virtuosi*, without a book.

It is quite impossible to give any idea in words of Rubinstein's extraordinary playing. Indeed in attempting a description of it there are so many points which suggest themselves that one hardly knows which to mention first. Probably that which would most impress an average hearer is the technical part. The execution is really stupendous—no other word will describe it. In some of the pieces played on Wednesday, especially the *scherzo* from Chopin's sonata, the same composer's tremendously-difficult Etude in A minor (from his Op. 25), and the "Caprice" and "Valse Caprice" of the great pianist himself, it was at times hard to credit the evidence of one's senses; it was like seeing the impossible accomplished before our very eyes. This enormous execution, however, is liable to one drawback; it has a tendency to seduce the player into too great a speed; and we could not help feeling that the finale of Beethoven's sonata (marked *allegro ma non troppo*, but played much more like *presto furioso*), and some numbers of the "Kreisleriana" (especially the third and eighth), would have gained considerably in effect had a more moderate pace been adopted. In Schumann's pieces, more particularly, a slight want of clearness was occasionally perceptible.

Rubinstein's touch is of remarkable beauty. No pianist can draw more tone out of his instrument, but even in the most powerful passages there is never the slightest harshness, nor the least tendency to thump; he is by no means a member of the "piano-smashing" fraternity. His *cantabile* playing, in the softer passages, is exquisite, alike for the quality of the tone and for the expression; he is never cold, yet nowhere is there the least trace of exaggeration. Nothing can be conceived more perfect, more purely artistic, than his performance of Mozart's Rondo in A minor—a gem of the first water, which, nevertheless, is but seldom heard in public, perhaps because, though comparatively so simple, it requires great playing to make an effect. Rubinstein gave it in the simplest possible

manner; no embellishments were added, there was no attempt to dress it up in gorgeous raiment, after the manner of Liszt; the simple and natural melodies were allowed to speak for themselves, through the fingers of the artist; but the effect was irresistible. There is a remarkable though indefinable *charm* about Rubinstein's playing of simple melodies, which we do not remember to have experienced to the same extent with any other pianist. The fourth and sixth of the "Kreisleriana," and the well-known "Funeral March" from Chopin's sonata, were played with indescribable tenderness and delicacy. In the last-named piece the pianist made an innovation which will probably excite the wrath of purists, but of which the success is, in our opinion, the complete justification. When the first theme is resumed after the trio, the marks of expression are in the original very nearly, if not quite, the same as in the first part of the march. Rubinstein, however, gave this last portion in a continual *diminuendo*, dying away at the close to the faintest whisper, as if suggesting the gradual departure of the funeral procession. The idea may not have been Chopin's, but it was none the less most effective and beautiful.

A few words must be said of the compositions of the great pianist with which the recital concluded. We have so often spoken with only qualified praise of Rubinstein's larger works, that it is a great pleasure to be able to say that his little pieces are charming. He has undoubted originality of invention; and the shortcomings in constructive power which so often impair the effect of his more important compositions do not show themselves in these most graceful little trifles. The four "Miniatures" are all excellent, the "Menuet" and "Serenade" being particularly pleasing. The "Caprice" and "Barcarole" which followed are no less admirable; but the former is of such enormous difficulty that we doubt whether anyone but its composer (and perhaps Liszt) could make it effective; while the last piece, the "Valse Caprice," is hardly less brilliant, but possibly a shade less difficult.

It is no secret that Rubinstein has been for a long while unwilling to visit this country, in consequence of the nature of his reception when he was last here. If he imagined that he would be an unwelcome guest, he must have been most pleasantly undeceived during the present week. Nothing more enthusiastic than the applause which he received both on Monday and Wednesday can possibly be conceived. No such *furor* has been excited by any performances in recent years (excepting perhaps one or two of Bilow's) as was witnessed at the close of the recital on Wednesday. Our public is no longer led, as formerly, merely by the opinions of others; thanks to the diffusion of good music within the last few years, people are now able to judge for themselves; and any great artist who favours us with a visit may now depend upon a reception in accordance with his deserts.

For Rubinstein's second Recital, next Wednesday, a no less interesting programme than that of the first is offered. Among the most important pieces to be given are Beethoven's sonata in E, Op. 109, Schumann's "Etudes Symphoniques," and a large selection from Chopin.

ELENEZER PROUT.

THE first concert for the present season of the New Philharmonic Society took place last Saturday afternoon, at the St. George's Hall, under the direction of Dr. Wylde and Herr Wilhelm Ganz. The programme included a pleasing overture, entitled "Am Strande," by Robert Radecke, the conductor of the Berlin Opera—the work being heard on this occasion for the first time in England—Raff's *Lenore* symphony; the ballet music from Rubinstein's *Feramosa*, which was noticed in our columns on the occasion of its recent production at the Crystal Palace; Bennett's

Concerto in F minor (excellently played by Mdle. Krebs); and vocal music by Mdle. Thekla Friedländer and Signor Adolphi.

MR. CHARLES HALLÉ's recitals are always, to lovers of classical music, among the greatest treats of the season. To them in previous years we have been indebted for the first hearing in this country of many of the most interesting specimens of modern composition. This year, however, Mr. Hallé has fallen back upon Beethoven, and intends to give (as he has already done on two or three previous occasions) the whole of the great composer's pianoforte sonatas in their regular order. The first recital, at which were performed the three sonatas, Op. 2, dedicated to Haydn, and the sonata in E flat, Op. 7, was to take place yesterday afternoon in St. James's Hall, and the remainder of the series will be given on successive Friday afternoons at three o'clock.

UNLESS postponed unexpectedly at the last moment, the first performance in England of Wagner's *Tannhäuser* will take place this evening at Covent Garden Theatre. Mdle. Albani will be the Elizabeth; Mdle. d'Angeri, Venus; Signor Carpi, Tannhäuser; and M. Maurel, Wolfram; while the remaining parts are announced to be sustained by Mdle. Cottino and Signori Pavani, Capponi, Sabater, and Scolaria.

THE preliminary programme of the Birmingham Festival, which takes place in August next, is now issued. In addition to such familiar works as the *Messiah*, *St. Paul*, *Elijah*, the *Last Judgment*, and Beethoven's *Mass* in C, several important and interesting novelties are announced. These are: a new oratorio, *The Resurrection*, by Prof. Macfarren; a new sacred cantata, *Zion*, by Niels Gade; a cantata, *The Corsair*, by F. H. Cowen; and Wagner's sacred cantata, entitled, curiously enough, *The Last Supper*. This is evidently a mistranslation of his *Liebesmahl der Apostel* (the Apostles' Love-Fest), a grand work for male-voice chorus and orchestra, the subject of which is taken from the fourth chapter of the Acts of the Apostles, and which has nothing whatever to do with the Last Supper. It has never yet, we believe, been heard in England; but with such singing as it is likely to receive from the Birmingham choir it ought to make an immense effect.

THE last number of the *Revue et Gazette Musicale* contains a long and most interesting account of the first performance in Paris (at the Théâtre Ventadour, on the 22nd ult.) of Verdi's *Aida*, from the pen of M. Paul Bernard. He sums up by saying that "*Aida* is the work of a great musical temperament, and we much prefer this score as a whole to the greater number of its predecessors. The indisputable success which it has just obtained at Paris appears to us, therefore, absolutely legitimate." The principal parts were filled by Mmes. Stolz and Waldmann, and Messrs. Masini, Pandolfini, Medini, and De Reszke.

IN connexion with the forthcoming Bayreuth performances, a new and important work entitled *Richard Wagner's Leben und Wirken*, by Carl Fr. Glasenapp, is announced for publication by Carl Maurer, of Cassel and Leipzig. So far as can be judged from the table of contents issued with the prospectus, it appears to be of unusual completeness.

MR. CHARLES HARFORD LLOYD, of Magdalen College, Oxford, has been appointed organist of Gloucester Cathedral, in the place of the late Dr. Wesley.

THE firm of Schott and Sons, at Mayence, have secured the copyright of the Festival March which Wagner has composed for the International Exhibition at Philadelphia, and for which he was paid the large sum of 5,000 dollars.

THE autograph score of Bellini's *Norma* has been discovered in the archives of the theatre at

Ragusa, and has been purchased for 2,000 francs for the museum of that town.

AN opera, *Der Bergkönig*, by a Swedish composer, Ivar Hallström, has just been produced at Munich. Though new to Germany, the work, which was first performed at Stockholm in May, 1874, has been very successful, having been represented already some forty times.

FRAU VON VOGGENHUBER, who has lately sung with such success at Berlin in *Tristan und Isolde*, has accepted an invitation from Wagner to take part in the "Nibelungen" performances. She is to replace Frau Vogl, of Munich (with whom, it is said, Wagner has fallen out), as Sieglinde in *Die Walküre*.

## POSTSCRIPT.

WE announce elsewhere the death of Mr. Joseph Payne. He had for some years retired from the active work of education when he was appointed in 1873 to the newly founded Professorship of Education in the College of Preceptors, the first Chair in any public institution in this country assigned to that subject. He devoted himself in this position and also by his writings to the promotion of education, making the improvement of methods of teaching his special object. He was the author of *Lectures on Education*, and numerous lectures and pamphlets on allied subjects. He also took an active part in the work of the Women's Education Union. Mr. Payne contributed several papers to the *Proceedings* of the Philological Society; chiefly on English dialects and the relation of Old English to Norman French. Among his other publications were school-books in English literature, entitled *Studies in English Poetry*, *Studies in English Prose*, and *Select Poetry for Children*, the last of which, especially, had a very large circulation.

WE are requested to announce that the office of under-librarian in the University Library, Cambridge, will be vacant at Michaelmas next, by the resignation of Mr. R. L. Bensly, of Gonville and Caius College; and that all applications for the post are to be sent in to the Librarian not later than Wednesday, May 31. The stipend is 250*l.* a year, and the appointment is in the hands of the Library Syndicate.

THE Bristol and Gloucestershire Archaeological Society, which was formally constituted at an influential meeting held last week in Bristol, under the presidency of the Earl of Ducie, supported by the Bishop of the Diocese, will hold its first congress at Gloucester on the 22nd and two following days of August, when papers will be read. The roll of members already numbers 420 names, including Sir John F. Davis, Bart., Sir John Maclean, Mr. G. T. Clark, the Rev. Prebendary Scarth, Mr. O. Halliwell-Phillips, Mr. Herbert New, Prof. Buckman, Dr. John Beddoe, F.R.S., the Rev. J. H. Blunt, Messrs. George Godwin, Thomas Kerslake, John Reynolds, John Taylor, &c., the last named being the originator of the Society. The President is Sir W. V. Guise, Bart., the general secretary Mr. P. Hallett, M.A.

IN the list of New Publications in our last number, the name of the author of *Good Gardening* should have been given as *Samuel* (instead of *Sarah*) Wood.

IN a recently-published volume entitled *Mosaik zur Kunstgeschichte*, Dr. Gottfried Kinkel endeavours to support the substantial accuracy of the traditional accounts of the building of Stonehenge. He considers it to have been erected, or perhaps completed, as a memorial of the murder of the British nobles by the Saxons in A.D. 472; but although he allows that the graves which surround it belong to the Bronze Age, he gives no adequate reasons for doubting that the temple was contemporaneous with them, as is now generally believed.

THE *North China Herald* says there can be little doubt that China will equal, if not excel, Japan in the exhibition of products, natural and artificial, at the forthcoming Centennial at Philadelphia. The articles to be exhibited comprise silks and tea of all kinds; bags, bamboo, and bamboo ware, cassia, lignea, camphor, chinaware, earthenware, and pottery; coals, clothing, Chinese boots and shoes, cotton and cotton seed, dyes, colours, and paints; fans of all kinds; fungus, grain, glassware, bangles, &c.; grass, grass seed, and grass-cloth; hair, hemp, rope, and twine; indigo (under dyes), mats, and matting; medicines, metals (manufactured); musk, nankeens, nut-galls; oil of all kinds, with specimens of petroleum from Hankow and Tamsui; paper of all kinds, either in quires or in small bales, to show the method of packing; preserves, rattanware, rhubarb, safflower; skins, especially a good collection of furs from Newchwang; sugars, and sugar candy; tobacco, vermicelli, macaroni, wool; agricultural implements; pictures and scrolls, Tientsin clay images; models of boats and vehicles of locomotion; wood, ivory and wood carving, furniture, &c.

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